VOGUE

A WEEKLY MAGAZINE OF FASHION AND SOCIETY

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1 JULY
1909

TEN CENTS

THE VOGUE COMPANY 11 EAST. 24TH STREET. NEW YORK CITY
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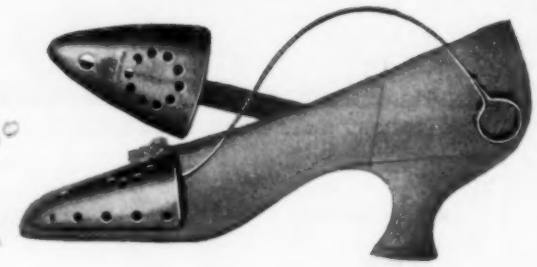

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A classified list of business concerns which we recommend to the patronage of our readers.

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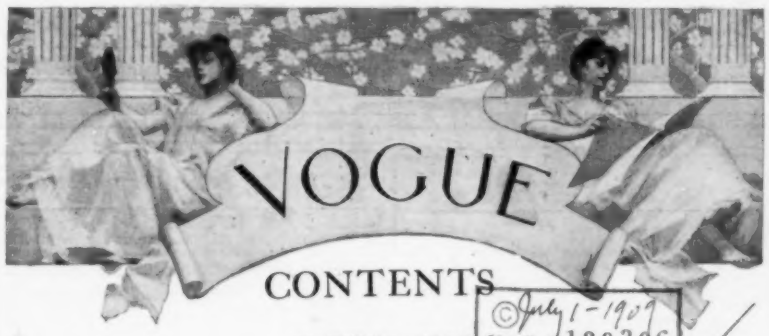

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NEXT WEEK'S VOGUE

In the issue of 8 July Vogue will publish an interview with M. Paul Poiret, the famous French costumier, who has recently been given much publicity in the French and English press because of his invasion of London, through the wonderful gowns he created for Mrs. Asquith, wife of the British Prime Minister. M. Poiret tells what he considers to be true elegance in dress and suggests how women may attain it. The article will be illustrated with reproductions from the album which has figured largely in the Asquith affair.

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(*Continued on next page*)

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DANA POND'S BRILLIANT PORTRAIT OF MRS. WALTER SCHEFTEL

MRS. SCHEFTEL IS THE YOUNGEST DAUGHTER OF MR. ISADORE STRAUS

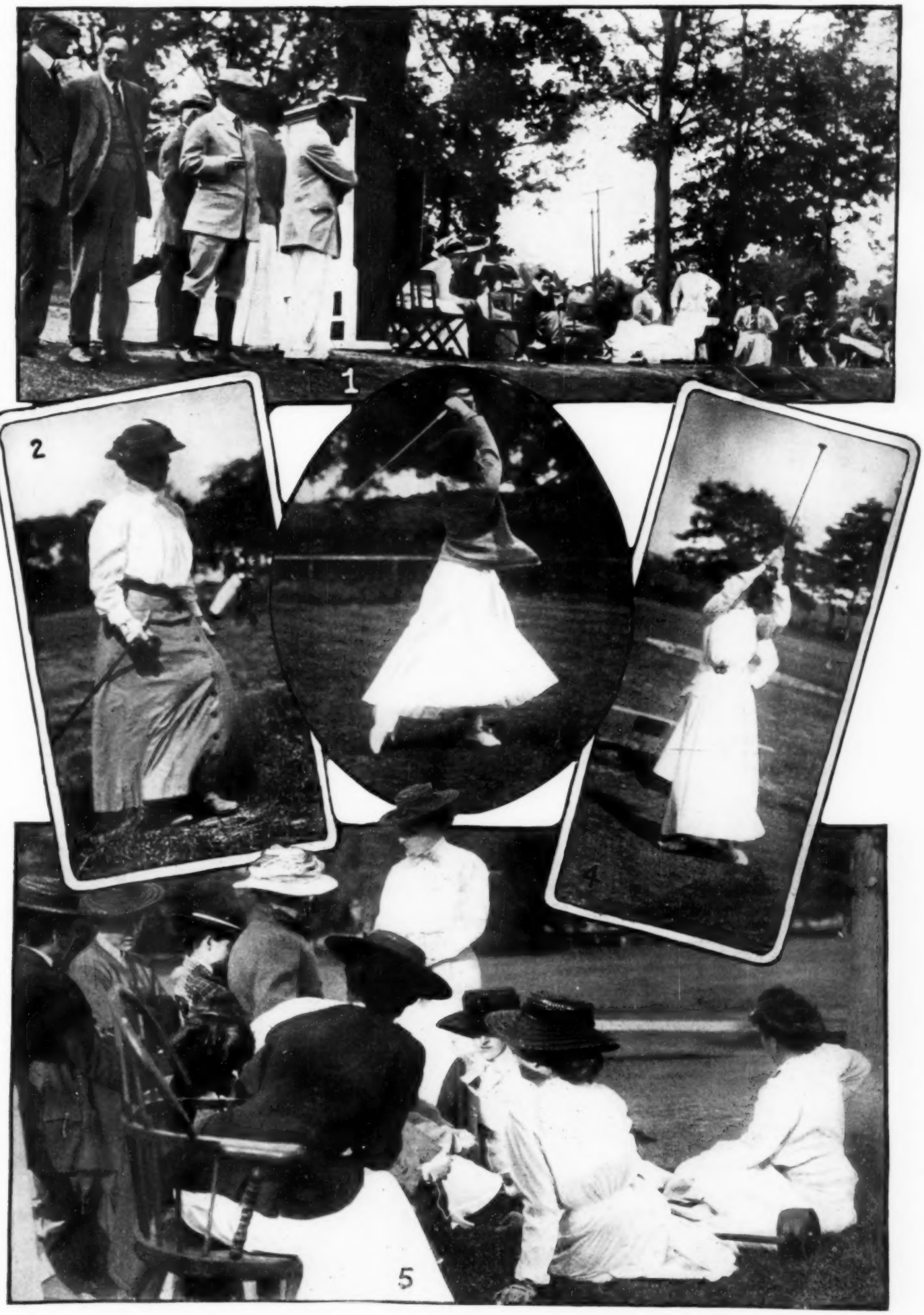
JUSTIFIABLE PRIDE OF COUNTRY

THE holiday approaches upon which it is more strictly in order to let the American Eagle scream than upon any other anniversary, and, as usual, orators all over the land will laud our nation as the greatest of ancient or modern times. As usual, too, most of these spokesmen will cite our material greatness, and facility for seizing opportunity and turning it to best advantage, as the principal qualities that have earned for us so proud a title. But, while there is just cause for jubilation in this, let us not forget that there are national policies and acts which far more than material prosperity or shrewdness entitle us to be regarded as truly great, and especially at a time when much dishonesty is being shown in our industrial and financial methods; when the political infamy of our cities is a national humiliation, and when corporate interests, made up of representative Americans, often resort to indefensible methods for getting along.

One of the nineteenth century's contributions to the development of the race was the insistence upon the element of mercy in conduct toward dependent human beings and the humbler orders of creation, all the more progressive countries participating in this ethical advance because of the greater susceptibility of their citizens to humane suggestion. But this newer dispensation of mercy did not so permeate the life of nations as to put an end to wars of aggrandizement or to the exploitation of weaker peoples, when opportunity presented itself, and it is in this regard that our nation exhibits an ethical advance shared by none other. Our men have suffered for lack of necessaries in health and in illness, have become crippled for life, and have died in camps and battles; our women at home have agonized as only soldiers' wives and daughters can; our Government in behalf of its people has poured out treasure amounting to many millions of dollars—and all for what? Not for Americans to exploit the natives, as has been and is still the world's habit, but to give Cuba to the Cubans.

And besides giving that Island to its people, and helping them to start a democracy, we are now planning to give to its natives the Philippine Islands, for which twenty million dollars were paid: in the meantime sending out hundreds of American teachers to train the youth in the learning of the Occident, and allowing the natives political representation. When protected interests have attempted through Congressional action to strangle the industries of the Philippines, one of our country's most distinguished men, Elihu Root—to whom, by the way, it owes, among other services, a greatly needed reform of the Consular service, and an equally important reform of our military establishment—has protested that the good name and the honor of the American is pledged to lead this people to the point where it will be capable of self-government, and has pointed out that, as prosperity is one of the inevitable paths by which it must reach this goal, it would be an act of bad faith on our part to retard or confine the business activities of its natives.

Can any other nation be named that has paid such a price to free weak peoples in potentially valuable territory from their oppressors, and that has not demanded to take them over and exploit them as an equivalent?



WOMEN'S EASTERN CHAMPIONSHIP GOLF TOURNAMENT

1. WATCHING THE DRIVING AT FIRST TEE, 2. MRS. C. B. FOX, ONE OF THE THREE TO QUALIFY, 3. MISS M. B. ADAMS, WINNER OF THE LOWEST SCORE PRIZE OF THE EASTERN CHAMPIONSHIP TOURNAMENT (SCORE 91), 4. MISS K. HARLEY, NATIONAL CHAMPION, WINNER OF THE DRIVING CONTEST, 5. GROUP SHOWING MISS BISHOP, MISS A. DAVIS, MRS. FOX, MRS. SANFORD, MISS HURRY, MISS HARLEY AND MISS MIX.

KING EDWARD AS PRINCE OF WALES—ROYAL FAVOR NOT GREATLY DESIRED BY YOUTHFUL AMERICAN CONTINGENT—LONDON DRAWS THE LINE NEW YORK DOES NOT—NEWPORT SEASON PROMISES WELL JUST NOW

IN LEAVING England and the world of London, and turning again towards the land of the setting sun, old impressions and recollections come crowding thickly. I have always kept in my smaller library a number of books on the subject of London society, and this year I had several of them packed with my lighter luggage, and read them over as I made the quick trip across the ocean. Count Vaselli's Society in London was written in 1885—just to think, a generation ago! In his day, it was not Americanized, and the custom of dining in public at restaurants and hotels was unknown. In fact, beyond the New Club, where one had supper after the opera, there was no place to go. The Englishman stuck to his club, and the Englishwoman to her home. But in this book, there is an "appreciation" of the then Prince of Wales, now the King. It was in the days, when some Americans were wont to regard the heir to the throne, according to their ideas as a most dissipated person. These few words written then, bear repetition now, owing to certain recent occurrences which are of much interest to society on both sides of the water:

"His Royal Highness's father was the incarnation of respectability, and the Prince has now confirmed the idol of respectability in the highest niche of his country's pantheon. He is the mentor, as well as the presiding genius, of the aristocratic system of England. He is the Bismarck of London society; he is also its microcosm. He is the great medicine man, ever beneficently ready with his counsel and specifics; quick to diagnose the trouble, to pronounce upon the evils which lie at the root of the malady, and to indicate how they may be removed."

THE KING IS CONVENTIONAL

Some recent rather unsavory scandals concerning people well known in America have had much attention from the press in this country. It has even been said that the King has turned the cold shoulder on one individual. I do not wish to go into a recital of the situation, but I think that the importance of wealthy men of this country, when they are in England, has been much exaggerated. The King has been extremely civil to distinguished Americans and to interesting people and to our charming women, but the mere fact of this or that one being the scion of a "multi-millionaire" house, would have no influence with him. In fact, no snub has been administered simply because the party in question has never been honored with any special attention or civility. Nor perhaps would certain young Americans care now whether or not they received any mark of royal favor! Their ambitions do not lie in that direction. They come of a class which have too much money, and too much leisure, and they can hardly, except as the possessors of bank accounts, be called representative. Heaven forbid! But at the same time, I was glad to see that no favor was meted out to millionaires, and that the King would not countenance for a moment, the presence in his circle of a man or of men, or women for that matter, who had been involved in a nasty public scandal. It shows a healthy spirit, it is dignified and it is a proof that English society has at least some regard for the conventions. One cannot always say the same for New York. The more public and unsavory the scandal, if the person interested has money and along with it a certain social influence, all doors seem to be open to him or her. There have been a few exceptions and some people with real odorous pasts have never been able to get in. They lead unhappy lives, being social pariahs with a little circle of flatterers around them, none of which is of any social importance. Boomers—that is the best name by which they should go, as it is American—cannot get them in. They are impossible. And now and then New York has taken a stand and has refused to receive this or that one, and then other cities have followed the example. But we have no one personage who is an arbiter. The King in his younger days was naturally the target for some disagreeable notoriety, and his prominent position naturally put him in a bad light. Women threw themselves at him in every way possible and delighted to drag his name in as an advertisement. He was only human, but except in his early youth, he has stood for the conventions.

LADY GRANARD'S ASCOT PRIVILEGE

The Ascot was a brilliant affair. London was much amused at the enthusiasm created in the American press by the fact that the Countess of Granard was in one of the royal carriages in the famous cortege from Windsor to the race course. Naturally she would have been, as she is the wife of the Master of the Horse, who after the King and royalties, has special privileges on this day. It is one of the perquisites, so to speak, of the office. The Master of the Horse is one of the few personages who can ride in royal processions in a royal carriage. The young Countess has had many marks of royal favor shown her by both King and Queen, but on this occasion she was only in her right place. In the Royal Enclosure, however, were the entire Mills family as well as other New York women, among whom were Mrs. John Jacob Astor and Mrs. Cornelius Vanderbilt. Mrs. Potter Palmer, of Chicago, was also among the invited, and the list included nearly all the American wives of the nobility. Mr. and Mrs. Harry Payne Whitney were likewise guests in the Enclosure. They are to be all summer at their place in Yorkshire, where they give house parties during the shooting season. Mrs. Joseph Stickney is another new American hostess. She has a multitude of friends in New York and she has taken a London house where she is entertaining. Among the possessions left by her husband, who died a few years ago, is a splendid estate in the White Mountains and a commodious residence on Fifth Avenue. This will be the first attempt to entertain on a large scale by Mrs. Stickney since she has lightened her mourning.

AMERICAN POLO AT RANELAGH

I was too busy during my short stay in London to go to Ranelagh for the polo. Foxhall Keene and the Whitney boys are making it interesting, and the day I left London, Keene had had a nasty fall, and for a time it was thought that he had been seriously injured. There is much dash in the play of the Americans, and Keene is a veteran at the game.

SOME AMERICANS CUT OUT LONDON

The Grand Prix will end the Paris season. Many Americans have not gone to London this year, but have stayed within the shadow of the Arc de Triomphe. Mr. and Mrs. Stuyvesant Fish arrived the day I left—I had just time to make a second trip across the channel. Mrs. Fish, I believe, has quite recovered from her illness. The George Goulds and Frederick Townsend Martin are among those in a little set which is doing much entertaining in the American quarter. Bridge is more active in Paris than in England, and people are playing all day.

SUMMER CITIES AND RESORTS

I have concluded that this will be my last trip in summer across the water. I prefer the autumn when the crowds have gone. I have made no definite plans, but I suppose I shall take in Newport for a while, and also do a little yachting and perhaps progress as far as Bar Harbor. July and August are generally impossible along the Hudson, and I shall start soon after the Glorious Fourth.

Newport does not really begin to be interesting until the end of July. Bar Harbor is comparatively quiet, and the tendency seems to be each year, now that the motor is at our call, to remain within a radius of a hundred miles from town, and from there make trips. Naturally those who have daughters to marry or those who wish to shine brilliantly in the world of society, go to the crowded resorts. Newport is about the same each year, the gaiety reaching its climax in August and during the famous Horse Show week.

THE SIMPLE LIFE WITH A MOTOR

Except in a small set, Americans have not been doing much in London, and the propensity this year seems to be to motor from town to town and leave society alone until later. It is a part of the programme of the simple life, which is now again in favor. There is not much that is new in all this. Shorter dinners, fewer wines and much outdoor exercise. Few persons touch made dishes, and sweets are not in favor.

WHO WILL BE AT NEWPORT

When I left New York I heard that three branches of the Vanderbilt family would be at Newport and that others would remain away. The outlook for that watering place is better. Mrs. John R. Drexel is bringing out her daughter, and Mrs. Barger Wallach has a debutante daughter. And then there will be numbers of new people. The Astors being in mourning will not have much significance or influence, as Mrs. John Jacob Astor has passed her summers in Europe for some years. As I think I mentioned before she is now in England, and Colonel Astor is to join her and they will not return until the autumn. In the meantime the twin Astor houses on Fifth Avenue will be turned into one, and when Mrs. Astor emerges from her retirement she will entertain as brilliantly as did her mother-in-law in other days. Col. Astor has purchased the Astor box at the Metropolitan from the heirs, and by next winter his beautiful wife will be seen there once more. The Astors will not take a house in London this year.

THE ANHINGA GROUP IN THEIR NATIVE SWAMP AS SHOWN AT THE MUSEUM

STAGING NATURE IN MINIATURE

By Jesse D. Figgins

Department of Mounting and Exhibition, American Museum of Natural History

(This is the Second Paper by Mr. Figgins on the Artistic Preservation of Birds.)

BESIDES the opportunity to study and photograph the birds in their natural surroundings, there is, perhaps, no element so essential to ultimate success in bird group building as the complete planning of the group in the field.

In this one finds the task of elimination by far the most difficult as the desire to make a place in the background for the innumerable little scenes of striking beauty is very strong. But a study of the subject has made evident the importance of confining each painting to the reproduction of some one view. This rule is strictly adhered to, and one is fully compensated with the knowledge that the completed group may be readily recognized by those who have previously seen the original. The question of accessories is a troublesome one, and too much care cannot be exercised in their selection. Nature combines the most antagonistic colors into a harmonious blending, at once pleasing, and appropriate; yet these same colors are artistically impossible when installed in the necessarily small space a group occupies and without the atmosphere of nature. Many species of plants are, therefore, avoided that otherwise seem most desirable.

GROUPS MUST BE STUDIED IN THE FIELD

Each group presents new problems of construction that require solving in the field. Chief among these is the joining, or blending, of the foreground and the background. In many instances, such as is presented by a low flat ground, or prairie, this seems impossible, yet a willingness of the artist and preparator to co-operate will invariably result in final success.

Several methods are necessary for the reproduction of the various forms of vegetation; and to fully understand them, it is advisable to take each in turn—beginning with the task of collecting the materials in the field—and carrying the method to completion. There is no set formula for accessory work other than the desirable rule of preserving any part or all of the vegetation when possible.

In some instances both leaves and stems may be preserved; or possibly, both may require artificial reproduction. Again the stems and branches are sufficiently woody to warrant a support for artificial foliage.

TREATMENT OF LEAVES IN THE EGRET LANDSCAPE

Of the former class of vegetation, the cypress trees of the American egret group present an excellent illustration. It was only necessary to remove the delicate pendants of foliage and immerse them in a solution of formaline, glycerine and water to retain their exact form. In the laboratory they were allowed to dry, when a heavy varnish was sprayed along the base of each tiny "needle," which effectually sealed it in position. Most of the color was, of course, lost, but sketches had been made with this result in view, and it was a simple process to restore it by the use of an "air brush," or atomizer, adapted to the requirements of oil colors. The ends of the branches were wired by first drilling them and the latter were restored in their proper positions upon the limbs of the trees.

MOUNTAIN LANDSCAPE FOR WILD TURKEY GROUPS

The wild turkey group furnishes an example of vegetation requiring artificial leaves on natural stems; besides, the wide familiarity with the region from which it was selected, makes it of unusual interest as an illustration. When the nest had been located, about midway of the Allegheny range of mountains, the eggs were removed and incubation completed with the assistance of a domestic hen. Careful photographs were then made of the nest and its surroundings, when every bush and living plant within the limits of a space intended for the group were taken up. Color sketches of entire sprays of the foliage of each species were made, to be used as guides with other sprays which were preserved for working models, when a series of leaves were selected for moulds.

The latter are intended for forms upon which the artificial leaves are made, they being prepared by first wetting the leaf, when soft plaster of Paris is spread over

WILD TURKEYS AND A BIT OF REALISTIC WOODLAND

the face — upper side — to a thickness of about one inch. After hardening, the moulds are trimmed to conform with the indentations, or notches, of the edge of the leaf and are exact negative forms of the originals.

The turkey's nest was then taken up and packed—separately—the broken shells of the eggs saved to restore to the nest when the group was assembled. Every dead leaf, stick and stone was collected, and finally, the log and heavier brush, under which the nest found concealment, were secured and prepared for shipment.

In the meantime, the artist took a position relative to that occupied by the visitor to the completed group and made color sketches of the entire scene before him, and with these and numerous notes and photographs, he was enabled to paint a curved background, showing a panoramic view of shady woods, and sunny slopes and valleys to the horizon.

SHOWING HOW THE WOODLAND EFFECT IS CREATED

KILLING AND PRESERVING

The killing of the young and adult birds and the details of preserving them are perhaps too gruesome to find a place here. It is seldom that one finds the task other than unpleasant. After spending hours, or perhaps days, within the blind, watching the birds' every movement—sometimes finding habits strangely human—one feels a "Judas" at their killing, and gladly assigns the disagreeable task to others when convenient.

The skins were removed, and poisoned before filling them with cotton or other light, bulky material—to restore their general form—and allowed to dry. In the laboratory a canvas was fixed in position and from the sketches and photographs the artist painted the background to a point nearly joining the prospective foreground. The log was then put in position and a strip of the dead leaves and sticks were laid along the canvas and the painting of the background brought up to exactly match them in form and color.

LEAF SIMULATION

In the meantime, the leaf moulds were boiled in paraffine to harden them, and having soaked the then dried bushes in warm water to regain their former shape, the work of making the artificial leaves was begun.

Bleached beeswax was melted and tinted to the slightest shade of color the sketches disclosed, and into this strips of mousseline de soie was dipped, and slowly withdrawn. When cold, a tough, waxed fabric was obtained. A quantity of fine silk-covered wires were cut into suitable lengths, and one or more was rolled into narrow strips of the fabric for "stems" or "midribs" of the leaves. Sheet wax of about the same color as the cloth was warmed and laid on the previously dampened face of the mould, and by repeated warming and pressure of the thumbs it took, and retained, the most minute detail of the mould. A "stem" was then laid along the line denoting its proper position, and a piece of the fabric of sufficient dimensions to cover the entire surface of the impression was laid over the stem.

By repeating the warming and pressing this is fitted closely about the stem and welded securely to the sheet of wax. The "leaf" is then lifted from the mould and carefully trimmed to conform with the serrations that are plainly marked along the edge.

REMARKABLY CLOSE IMITATIONS

Darker shades, or mottled and lined effects, of color are now obtained by use of the air brush, and careful work results in some remarkably close imitations of the real leaf. It is now only necessary to drill the stems of the bushes and fix each leaf in its proper position.

With these bushes in place along the line of the background, the final touches are made to accurately blend the latter into the foreground, when the nest and the other of the accessories are installed.

(Continued on page 26.)

THE EGRET COLONY OF THE MUSEUM OF NATURAL HISTORY, NEW YORK

SMART SUMMER COATS OF CALLOT AND BÉCHOFF DAVID

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 24

PARIS

(From Our Own Correspondent.)

SMART FROCKS AT A CHARITY BAZAR—LINGERIE GOWNS AND GAY COLORED TAILOR-MADES —RUCHES OF BLACK MOUSSELINE ON BLACK AND WHITE FOULARD— TAFFETAS JACKETS

IN SPITE of the pouring rain that prevented walking in the charming gardens and deluged the flowers which adorned the window balconies, the charity sale in favor of the Red Cross Society given in the salons of the Princess Murat was a brilliant success. The rooms of this truly royal residence were filled with music—the languorous waltzes of the Tziganes alternating with the louder strains of the band of la garde Républicaine, while picturesque and charming were the pretty women who played the rôle of saleswomen at the various stands. Presiding herself at the buffet, Princess Murat, beautifully gowned in soft draperies of gray météore crêpe, the corsage a mass of soft white, with touches of steel and silver, was aided by the Princess Marguerite Murat, the lovely Marquise de Noailles, and half a dozen others gowned for the most part, in lingerie costumes. Of simple materials these gowns were elaborately complicated in detail; hand embroidered, inset with rich lace of various sorts in a happy mélange, and with touches of color coquettishly arranged under their transparencies.

ECRU LINEN, WITH PANEL EMBROIDERED IN GRAY AND ECRU

Standing in front of the table, presided over by Countess Jean de Castellane, a woman wore charmingly an odd costume of ecru linen. In front, from neck to hem fell a wide strip of linen embroidered in gray and deeper tones of ecru. Tightly belting the loose bodice a narrow band was set with large jet buttons. Half-way to the elbows the long sleeves were topped with embroidery; one jet button held them tight at the wrist, to point below. At the back wide flat plaits fell straight from shoulders to hem, like a mantle; closely it outlined the slender figure. A small black velvet cravat ornamented the little guimpe of white tulle. Her large mousquetaire hat of fine white straw had for its only trimming small black wings posed on the brim at one side.

DIAGONAL PANEL EMBROIDERED IN WHITE FLOSS

The Countess herself wore a short skirted costume of pale pink toile. From one hip to the other, in front, the skirt was laid in fine plaits; across the back in wider ones. Laid across the front in a diagonal line was a band of pink toile embroidered in coarse white floss headed by a line of white, linen-covered buttons set on a band of pink. The same pretty fancy was carried out in the bodice where the embroidery framed a deep guimpe of white tucked tulle. There were long sleeves of tucked tulle under embroidered caps.

ENGLISH EMBROIDERY—TULLE EMBROIDERED IN COARSE COTTON

Bordered knee-deep with white English embroidery was a skirt of white plumetis, mounting on to the bodice by a girdle effect, achieved by fine shirrs. Above was a deep round yoke of embroidery framing a round-necked modestie of white tulle, finished with a tiny flat frill. Under the embroidery of the yoke were flatly laid wide bands of blue ribbon. White handkerchief linen in groups of fine tucks cut by bands of tulle embroidered in coarse cotton, alternating with bands of Irish lace were all beautifully blended into a charming costume, worn with a long scarf of rose colored mousseline de soie, and topped by a wide hat, all pink roses.

SMART, BUT PLAIN, MUSTARD-COLORED LINEN

These gowns—oddly contrasted with tailored costumes—while gay in color, being in coral pink, bright blue or green, are of extreme simplicity of form. One of mustard-colored linen had for its only trimming wide up-turned cuffs aand a deep flat collar of smooth white linen with simple button-holed edges. The coat fell open to show the blouse of fine white linen, laid in inch tucks, finished with a turn-over embroidered linen collar cravated with a bow of Irish lace.

One of the midsummer millinery novelties worn in Paris. The hat is of horsehair faced with satin and trimmed with a huge wired bow of lace.

THE NEW BODICE USED FOR GREEN AND WHITE FOULARD

A costume of foulard silk, spotted almond green on a white ground, had a plaited skirt attached to a long-waisted bodice. Dragged about the figure in wrinkling folds it fastened at one side under a band of heavy lace laid over almond green; at the end of it, on the skirt, was posed a huge rosette of black satin holding strips of foulard silk and plaited ones of black tulle. The wrinkling silk of the bodice dipped low in front nearly to the normal waist line; two large jet buttons accented it there. The chemisette of plaited white tulle had a round yoke of plain white linen, the joining line covered by tiny frills of valenciennes lace. A mélange of white linen, tulle, valenciennes lace, and wrinkled foulard formed the sleeves.

MOUSSELINE RUCHING ON BLACK AND WHITE FOULARD

Made with an attractive simplicity was a costume of white foulard with large black interlacing rings set far apart. An overskirt, wrapping the hips closely, lapped to one side, open, over a full skirt finished at the hem with tiny ruches of black mousseline de soie. The overskirt was outlined with them; folds of them shaped a belt twisting at one side into a great rosette. Open to the belt, back and front, the corsage turned back in narrow revers faced plainly with black mousseline de soie. Hat and parasol were of plain green.

THE FASCINATING LITTLE TAFFETA JACKET

One day of mid-summer heat, returning from the races, throngs of smart women gathered at Pre-Catelan for tea. When wraps were cast aside all the lovely gowning was revealed. I noted two or three of the fascinating little taffetas jackets that, while hiding nothing of the beauty of a gown, serve to relieve the dishabillé feeling one often has with no extra shoulder covering. Particularly pretty was one of cream taffeta edged by a tiny fringe, below narrow ruches. The sleeves were wide and short above the long close ones of the gown; it fastened loosely at the neck with long ribbon ends. Wholly of the eighteenth century it was charming!

More severe, suggesting the Directoire period, was one of Empire green silk. The neck cut round, a little low, framed a guimpe of Alençon lace; it lapped to one side to fasten from shoulder to waist line under a row of satin covered buttons. Easily fitted into the armholes the sleeves were extremely long with curving cuffs half-covering the hands; more buttons looped with tiny cords held them tight at the wrists. Below the waist line the little garment was finished in tiny, round-cornered basques cut ever so little en forme. Twisted lightly about the waist, knotting once, was a heavy passementerie cord with large silk tassels at the ends. Worn with this jacket was a long, gathered skirt of embroidered muslin inset at the back with large lace motifs.

ROSE COLOR MOUSSELINE GUIMPE FOR GREEN AND BLUE TAFFETA

Showing the latest fancy—a guimpe of rose-colored mousseline de soie, instead of the usual one of white, or ecru—was a short skirted costume of green and blue changeable taffetas. Edging the guimpe were double lace frills, laid flat. From hip to hip, across the back the skirt was plaited; the plain front breadth lapped over under large buttons covered with English embroidery. Hemming the skirt was a wide band of embroidery, and the whole front of the bodice, reaching down onto the skirt, was composed of it. Below the elbow five narrow silk frills finished the sleeves above embroidered under sleeves.

PRETTY, LONG-WAISTED BODICE MODEL OF CHANGEABLE TAFFETA

Amethyst and yellow taffeta made the long-waisted bodice of a costume of plum-colored tulle, hung over amethyst silk. The tulle skirt was gathered full to a band of coarse lace that marked the division of skirt and bodice. Wider lace hemmed it. Showing under the arms and in deep V-shaped front, was an under bodice of lace, and there were half-long lace sleeves. Altogether it was quite the prettiest example of the long waisted bodice lately seen.

BLUE TULLE OVER PINK SATIN—STRIKING COIFFURE

The Russian company of play actors now at the Chatelet have taken all Paris by storm. It is impossible to secure seats except many days in advance. Each performance is a gala one. The loges sparkle with flowers, jewels, and the gleam of white shoulders. The magic of the singing, the savage fervor, the passion of the acting, and the strange rhythm of the dancing is bewildering and hypnotic! Finishing beautifully a toilette of flesh-colored satin overhung with night blue jetted tulle, I admired last night a Grecian coiffure banded with smooth, deep, yellow gold.

Paris, 1909. Mme. F.

TWO SMART NEW COATS

The left-hand figure shows one of the new little short coats of cream taffeta bordered with a ruche of the silk with a narrow fringed edge. These Spencer jackets are worn in Paris with lingerie and tussore gowns. The figure on the right illustrates a long loose wrap of black satin lined with white India silk. The triple collars widen at the back and the sleeves show a similar cuff effect. A black satin bow with long ends is fastened at the V point in back.

ELABORATE DINNER TOILETTE

FOR DESCRIPTIONS OF FA

ILLETTES FOR THE NEWPORT SEASON

NS OF FASHIONS SEE PAGE 24

WHAT SHE WEARS

BLACK AS AN ACCENT NOTE—DUTCH NECK WILL INEVITABLY BE WORN BY THOSE WHOM IT DISFIGURES—A CHAIN OVERDRESS MADE OF PEARLS WORN OVER GRAY SATIN—OCHRE AND CHAMOIS TINTS IN RAJAH GREAT SUCCESSES AND MOST FASHIONABLE—SMART MODEL IN RAJAH—THE SEPARATE WHITE LINEN SLEEVELESS COAT

Princess gown of supple satin in slate gray, draped up on the right under an embroidered tab. The hand embroidery is done in Oriental colors. Tucker of peacock blue satin, yoke of white net embroidered in peacock blue, and lower sleeves of unlined chiffon. Large leghorn hat with a black satin facing; trimming of peacock blue plumes.

CERTAIN sharp trimming contrasts for gowns and costume skirts and coats promise to be the smart craze for the summer. Black enters with highest favor into this field, as it has been doing more or less in the past year. For example, one of the leading houses in constant communication with Paris by cable declares the latest information may be summed up as follows: Beige in all its gamut—chamois and champagne tints included—is contrasted in some way with black. The brilliant colors, such as blue, yellow, rose, pink and red, also combine with black; not always in separate fabrics, naturally, but in laces, embroideries and fancy minglings that are tastefully thought out and executed.

CUT-OUT WORK SOUTACHED

Soutache and galoons suggest constantly some new maneuverings in cotton or linen weaves. The latest touch is to introduce them as transparently as possible, so that the linen between may be cut out and thus show the figure. This when carried out upon coats proves most becoming, besides the air of extreme lightness it produces is generally admired. Upon cuirass bodices over the hip line it is also popular. In fact, "cut-out" handwork—often the coarsest—is seen upon all the smart linens. One of these in almond green was an all-in-one-piece model. The bust, sleeves, sides and fronts were designed for showy "cut-out" work soutached effectively and executed in a match tone, while the collarless guimpe and a part of the sleeves had delicate pink introduced into the embroidery with charming effect.

STUDY YOUR NECK ANATOMY

Dutch neck openings promise to hold their own for country wear, and that usually brings about some very hazardous exposure of neck. Seldom is the decorative sex open to conviction in regard to its physical defects, once any fashion dominates, nor will it discriminate between what youth may venture upon and what maturity should avoid, so that it is probably useless to beseech the passé and those of all ages whose throats are yellow or scrawny to avoid the Dutch collar. Plaited nets or mousselines, as well as plaited laces, are considered the most charming of flat collarettes to be worn with collarless bodices or a guimpe finish.

PEARL CHAIN OVERDRESS

One of the prettiest gray pearl chain overdresses worn at a recent wedding reception recalled another beauty worn at a private dinner of sixteen, given at Sherry's less than a week ago. The charmeuse satin demi-train was of a beautiful silvery shade, and over it was worn a creation of shaded gray pearls, formed into open chain strings turned into a diamond-shaped centre panel. This had gray net borderings attached in pearls as a frame that from the waist line on both sides were narrow and perfectly straight on the outer edge. They ended at the bottom in a more elaborate and deep flat cross-piece. Here the handwork in its design was carried out by shaded gray and white pearls of various sizes. In the back the same order of work was seen upon two long sash ends, having the same design and bottom finish as the front tablier, all three being fringed with pearls. On the sides of the upper figure these sashes and the tablier panel were held in place by three chains to match, attached in graded lengths and showing the satin skirt between as a pleasing relief. This princess skirt also joined a smart, low, sleeveless bodice entirely covered with pearl embroidery—opening in front, its square lines being strapped across a low guimpe of Alencon lace by several tight chains of small pearls. Attached to this bodice were shoulder chains of pearls in drooping festoon lines, finished by rosettes of pearl ornaments to the number of three in the set—one on the shoulder top, and above the bust another, while on a corresponding line in the back was the third. These pearl or jet sets may be ordered, and a charming combination is that of diamonds and jet, if not too profusely mixed with the former.

THE SMARTEST RAJAH COSTUME IS THE OCHRE OR CHAMOIS

Rajah costumes are well assured fixtures for the summer, and both ochre and chamois tints are most becoming and specially fashionable. A pretty costume trimmed with self-covered buttons had, to begin with, the popular deep yoke short skirt, while groups of plaits were added all round, with a broad box-plait panel in front; no skirt model surpasses this one for trigness and suitability. The bodice was half low, its lower portion laid in fan-shaped plaits back and front, having for a top trimming small buttons, each with a loop attached and turned downward, then put in a close row. Above this was a heavy allover lace finish laid on flat, as an empiecement, and embroidered here and there with shaded brown silks in small designs. The sides of the coat opened up to the hips and had graded single straps of the same material fastened with a button at each end. On the bottom of this deep skirt yoke in front there was a group of small buttons in a line, having the silk loops turned upwards. The pocket sides also had groups of three larger buttons with loops affixed. The same grouping was to be seen on the bottom of the coat fronts, as well as on the front edges at bust line. The coat sleeves kept a straight easy line on the arm, ending over the elbow, and having two buttons and loops at the bottom. The same heavy lace, embroidered to match the low empiecement of the bodice, was used as an added length to the sleeves, and further trimmed with a lace ruffle. A Dutch collar of all white lace gave the neck finish to this coat, while a lingerie guimpe with stock and additional long, tight sleeves were the necessary accessories for the wearer to supply herself with. Here, too, was to be seen that smart touch of black in the button trimmings on other pongees and silks of this character, while some sleeveless coats had black ribbon bows, suggesting that the match gown sleeves were fastened by them.

EMBROIDERED WHITE LINEN SEPARATE COATS

Separate white heavy linen sleeveless coats are considered very smart wear. They have their designed portions embroidered very heavily and effectively, thus producing an unusual appearance. The three-quarter coats are modeled in straight sections with open skirt lines, some longer than others, and on the shorter ends a very deep linen fringe is seen. This long and short square tab end is a smart feature of many forenoon costumes, as per example, in linens, white or colored, having hand-wrought English embroidery for trimming.

LINEN YACHT COSTUME

A pretty example was the plaited short skirt of a rose-pink linen costume lately worn on a yacht in southern waters. The embroidery on the bottom of the front plaits, including the middle box-plait, was nine inches deep, while the rest of the skirt plaits all round had a bottom border of open work twenty-two inches deep. The coat cuirass, molding the figure, had its front in panel line, with a sixteen-inch bottom border of embroidery that reached to the knee. The rest of the coat was bordered to match on the bottom by a band thirteen inches wide. This border effect was designed after the coat fittings were completed, so that this difference was well studied and executed, the intention being to have a narrow top embroidery *à jour* as well. The elbow sleeves also carried out a bottom border line, while the open square neck was outlined by the same handwork and gave a deep tab border end in the middle front. Wherever the seams were seen an embroidered edge was displayed lapping over, furnishing thereby that perfect finish which delights the eye.

LINENS, COLORED OR WHITE, FOR TAILOR-MADES

A skirt and coat model with much style and equally fit for serge is of linen and has its skirt just escaping the ground—the tip of the shoe only is seen in front. A panel and quite a broad one in front also passes into and becomes a part of the skirt over the the hips, but ends there—the middle back space between being filled in with side plaitings. The skirt lines are quite straight all round. To give ease and to break the rigidity of this half skirt on the front and sides two slanting notched bits, as it were, turn into a heading for each of the two oblong pieces cut from the skirt on the bottom at each side. The space of each is filled up with side plaitings also, while the two top unequal slanting lines have a button and a false buttonhole loop on each. The coat is of the present modish length, with one large button fastening at the bust and long shawl points in front. There are large Directoire pocket flaps on coat sides, having also buttons and false loops for trimming. In the back the coat skirt has been shortened and sloped up into an inverted V line in the middle. There is a shorter V opening at the neck in the back, and a flat simulation of a hood.

Gown of supple satin in dull black with a tunic of soft, black chiffon, heavily beaded in jet, bordered with bands of silk embroidery and weighted by black jet tassels. The pointed bodice and tablier in front are covered with heavy jet trimming. Sleeves of the beaded chiffon to match the tunic. Picture hat in black and white.

THE MODE IN EVENING COIFFURES

BY MME. THOMPSON

SEEN IN THE SHOPS

NOTE.—READERS OF VOGUE INQUIRING FOR NAMES OF SHOPS WHERE ARTICLES ARE PURCHASABLE SHOULD INCLOSE A STAMPED ADDRESSED ENVELOPE FOR REPLY, AND STATE PAGE AND DATE.

THE separate white shirt waist worn with a coat and skirt fails to be modish unless in some way the three pieces are brought into harmony. One model that gives attractive finish to a blouse is that shown in sketch No. 1—a satin waistcoat, to be had in either dark blue or black or ordered in any color. The back is entirely of satin, coming down snugly to the waist line, smooth across the shoulders without a seam. A low V is formed at the front by the crossing of the pieces from the shoulder. At the left these are held by an oblong gilt buckle, dull in tone and set with imitation jade. Below this hang sash ends with silk tassels. A white satin cloth lines the waistcoat throughout. Price, $9.75.

SPECIAL SHOE FOR THE BABY

A woman who devotes her entire time and ingenuity to articles designed for the comfort, health and security of the infant, has patented the shoe, in sketch No. 2, with a sole so made that it cannot slip. Corrugations are stamped in the leather both under the ball of the foot and at the heel. Any number of tumbles and injuries are prevented by this practical device. Both high button shoes and ankle ties are to be had in it, the latter in patent leather, costing $1 the pair. The shoe is excellently made and it is recommended highly.

JET BANDEAUX FOR THE HAIR

In the third drawing are shown several bandeaux, a choice of patterns, all in jet. With the present tendency toward parting the hair these are a smart accessory, and becoming in almost every instance. Prices range from 50 cents to $1.

NEW FRENCH BLOUSE

The original and beautiful model shown in the fourth illustration is the importation of a firm dealing in blouses, lingerie and negligées, which is noted for the exclusiveness of its stock. The material is handkerchief linen with bands of diagonal stripes in gray—two shades, both light and dark. Half-inch tucks are carried over the shoulders both back and front, making the fit quite perfect, but hardly perceptible in their arrangement. An exquisite embroidery in convent work is laid on right over the striping, two motifs both back and front. They show conventionalized birds' heads enclosed in heavy scrolls. The sleeve is plain, with a group of pin tucks at the inside of the elbow. Up the outside runs a band of gray linen, with a pattern embroidered on it. Cuffs to match turn back from the wrist. The middle front shows a like band. In the collar there is only the material with its effective coloring and a shallow piece of the gray turning over at the top. Anyone who appreciates distinction of style and French needlework will recognize this waist as a gem. It is one of the examples of the taste of the present moment for blouses that rely on cut, workmanship and material for their effectiveness rather than on the elaborate lace insettings that have been overdone in the past few years. Only $29 are asked for it now, though earlier in the season it was marked a much higher price.

NO. 2. CHILD'S SHOE WITH SPECIAL SOLE

INEXPENSIVE OUTING HATS

The best designs of the year are so well copied by the department shops that the most fastidious will find satisfaction in the low-priced models. One of the leading shapes this year is a rolling brim sailor, with a broad, low crown. This comes in a rough braid with a self-tone band in either silk or velvet. Dark blue, brown and cream are its colors. Price, $2.25.

NO. 1. SATIN WAISTCOAT

MUSHROOM SAILORS

are much in use for all sporting purposes, the size considerably smaller than that in vogue twelve months back, but with enough breadth of brim to protect the eyes. These are on hand in all colors at $1.45, but straw color with a black ribbon is far better taste than odd shades.

WHITE PIQUE HATS

Very smart are Gainsborough shapes—turning up on one side and down on the other, with a smashing bow of black velvet on the left as trimming. White linen gowns or suits are well set off by these hats, which will not be affected by any amount of seashore dampness. There is a facing of black velvet under the brim. Price, $4.95.

GENUINE PANAMAS

One of the large shops makes a specialty of these hats in its millinery department. The quality is fine and reliable, and there are shapes in number. Draped scarfs and folded ribbons are used to trim, prices ranging from $5.95 upwards.

A SUCCESSFUL WAIST

The material chosen for this is white cotton marquisette, which washes splendidly but takes no starch, so that it keeps its freshness for some time longer than the ordinary laundered blouse. It is made with a low flat collar of the marquisette and shows insertions of a very good imitation cluny, sparsely put in. There is a plain tight sleeve with a little lace at the cuff, and it fastens in the front. Price, $5.90.

NEW MOTOR HATS

Raffia straw has been hit upon as most practical and effective for motoring headwear. It is so light that one hardly notices the weight, and it can be scrubbed with soap and water, dried in the sun and come out as good as new. In aspect it is very cool and comfortable, and with pretty chiffon trimmings makes a charming hat. The new models shown in it are carefully planned shapes that fit closely to the head, thus meeting the needs of the automobilists yet still preserving charm of outline. A Quaker bonnet in it is good; a scoop wire frame, on which the straw is fastened in rows of shirring. With a green chiffon veil, rosettes and long scarf ends that may be drawn over to envelope the head or tied under the chin, it costs $12.50. Dutch caps in raffia extend in long slender points over the ears, curving in close to the throat. This comes with or without an extension that entirely covers the back of the neck. On the sides there are medallions of straw, centred by shirred gray chiffon. From under these the long veils start. Price, $10.

Besides these two models that have no brim there is another with a medium high crown and a rolling medium sized brim, from three to four inches wide. This is slit on the sides, allowing the chiffon strings to pass through close to the head. An attractive one on this order has light blue as its color. At the left is a full rosette of chiffon and satin ribbon. Black also is to be had in it. Its cost is $12.50.

NOVELTY HANDBAGS

Raffia is used also in shopping bags and is good looking with summer gowns, especially tan or brown linens or crashes. Prices range from $1.25 to $6.50, with either square or round tops. A stunning one at $3.50 has a square pierced frame of bright gilt, with a rope handle. The linings are in pale tan satin cloth.

TRAVELING WRAPPER

Very thin white wash silk striped in blue or black is made up into bath robes for warm weather; gowns that are most admirable for steamer or train use. There is a hood attached to throw over the hair. There are tucks in front to yoke depth and tucks all the way to the waist at the back. Buttons fasten the front and there are long ties at the neck. The price, $10, is very reasonable.

LUNCHEON SETS WITH COLORED EMBROIDERY

For cottages, camps and bungalows this new departure has sold in quantities. It consists of a centrepiece, twelve plate doyleys and twelve small doyleys, which are made from natural color linen patterned in red. The design is one of garlands and wreaths, delicate and graceful. For the set $14 are asked. Other styles on the same order come at $9, $8 and $19.50. The appropriateness of the materials for summer service has created a large demand for them. This linen with a set of pretty, inexpensive china makes a very effective cottage table.

NO. 3. JET BANDEAUX FOR THE HAIR

NO. 4. SMART FRENCH BLOUSE.

SMART FASHIONS FOR LIMITED INCOMES

NOTE.—THE NAMES OF ANY SHOPS, CLEANING OR DYEING ESTABLISHMENTS, MILLINERS, DRESSMAKERS, ETC., MENTIONED UNDER THIS HEADING, WILL BE FURNISHED ON APPLICATION. INQUIRIES SHOULD BE ACCOMPANIED BY A STAMPED AND ADDRESSED ENVELOPE FOR REPLY.

IT IS surprising to note how entirely the plain shirt waist has taken the place of fancy ones. One rarely sees the extensive embroidered designs and insettings of lace save in waists that have a skirt to match. The separate blouse is established as modish in the severest and simplest of patterns. To bring it up to the

FIG. 1. TUCKED BLOUSE OF HANDKERCHIEF LINEN

required standard of elegance for those who must have the best that money can buy, it is carried out in sheer handkerchief linen costing as high as two and three dollars the yard, with exquisite needlework throughout and real lace edgings where trimming is used. But though this rich simplicity is an ideal style in which to dress, those who cannot afford the high-priced materials will find it quite possible to manage smart blouses at very low cost. Flat turndown collars are so prevalent a mode for country wear that almost all the new waist designs have them attached, but in following the suggestions of this week's sketches they may be left off of course and a standing turnover substituted if desired. Specially interesting as an inexpensive and good fabric to make use of is swiss organdie. It is, as its name implies, transparent and has the advantage over linen that it does not easily crush and is far cheaper. Cotton marquisette is a novelty and a pleasing one. Also there is flaxon, that new lingerie material of many virtues that is to be had at prices anywhere from 19 cents to 50 cents the yard. It is really delightful, crisp like handkerchief linen and as sturdy and reliable as any of the standard cotton goods.

If possible manage to have the tucking and all visible stitching on your shirt waists done by hand. It makes all the difference in the world in appearance, and you can easily do that part of the work yourself after the seamstress has arranged and basted. In the first drawing (Fig. 1) is a blouse that is shown in white handkerchief linen. Half-inch tucks run all the way from shoulder to belt both back and front, and appear again below the elbow in the sleeve. Both collar and cuffs are of the material, plain with hand-embroidered scallops. Outside these there is a wee frill, which may be of linen with a Cluny edge or of the linen hemstitched. The graduated plaiting at the front, narrowing down into the belt, is always becoming to the figure. Trim this like the collar and cuffs.

IN COTTON CRÊPE

The blouse illustrated in the second drawing is original and pleasing, unique in that it has no sign of tuck or plait in the body. To fit well this must be perfectly cut, and if made in cotton crêpe be sure that the material is well shrunken before cut, otherwise it cannot be depended upon. Two groups of tucks run down the sleeves, one the entire length of the outside arm, the other through the top fullness to the elbow. The front fastens with a straight edge and a row of buttons, like the old-fashioned basque of a quarter of a century ago. An opening is slit on the outside wrist, held together with crochet buttons and loops. The collar is of Irish crochet, about three inches in width, an edge to match trimming the cuffs and front. Another lovely material in which to carry out this blouse is the white silk crinkled crêpe to be had at a leading oriental shop.

ECRU BATISTE WITH CLUNY

The third blouse is designed to wear with a natural color linen coat and skirt. It is of cream batiste, a good but not extravagant quality costing about 50 cents the yard. The top sleeve is in five tucks, forming a tight cap, below which a medium full puff runs into a tucked cuff. An attractive treatment is used in the body of the waist, which at the sides is in stitched tucks and toward the middle in loose edge tucks forming a vest effect with a box-plait at the joining. This is a new French model and one of the best. A tiny edge of cluny borders the collar, cuffs and jabot.

MAUVE LINEN

Two weights of linen were used for the fourth waist, which in color was a lovely pink tone lavender, and was worn with a deeper toned leather belt and an oblong silver buckle. In the cuffs were cabuchon amethyst links, and amethyst studs peeped out between the crisp frills at the front. These frills and those on the cuffs were in handkerchief quality, the rest of the waist though of course the same in color, being of a substantial dull finish French linen. The collar was scalloped in self-tone mercerized cotton. I would also suggest for this design some of the dotted thin materials. Choose a white or cream ground coin dotted in green, mauve, dark blue or tan and you will have a stunning waist. Dimity is always an attractive and serviceable material, and printed lawns show a large choice of colors and designs. Stripes are still good in shirt waists and can be picked up at this season in either wash silks or cotton goods at low prices. Cotton etamine is a fabric that washes well and is appropriate both winter and summer, so that it is an economical choice as well as a smart one.

RELIABLE EMBROIDERY FIRM

There are many ignorant of the fact that one of the oldest firms in the city devoted to embroidery and stamping, originally located way downtown, has moved up into a more convenient locality. The owner having died, the business is most competently carried on by a former employee, who adheres to the old standards of high grade work and conscientious charges, at the same time developing new ideas that keep the establishment fully up to date. A large assortment of designs either in letters, floral motifs or scalloping can be found here. Patterns that have been in use for the last two or three generations are preserved here, certain ones having become so standard that no novelty can supplant them. In the scallop book alone there are as many as a thousand varieties, and the patterns for other uses more than double this number. I do not know of a larger assortment to be had in the city. And besides this already comprehensive collection original designs are turned out daily by the manager to meet special uses or individual ideas. One of the great merits of the shop is the promptness and rapidity of its work. Original designs are planned and stamped in twenty-four hours, and the house prides itself in never disappointing a customer in the time work is promised. Much attention has been given this year to braiding designs in allover or panel patterns for gowns and coats. An entire gown is designed in a simple pattern for $2, prices rising as it is elaborated. Coats are stamped for $1.50. Scalloping, a plain, narrow, running one, costs 12½ cents the yard for the printing, 75 cents embroidered. It is done here with the greatest care, stuffed with the same material as is used for the outside, which gives

FIG. 2. SEVERELY PLAIN COTTON CRÊPE BLOUSE

it smoothness and evenness. Letters and monograms are embroidered exquisitely.

Old English, script and block are the types most used now and cost 25 cents for a single 2-inch letter, 75 cents for the same size triple monogram. These prices apply to table linen, bed linen and towels. Small letters for handkerchiefs or lingerie cost 5 cents apiece and upwards, 15 cents up for monograms. Lovely individual designs are shown for marking one's dainty belongings. All sorts and kinds of materials are stamped besides linen; for instance, velvet, silks, serges, etc. There are on hand at this shop several dozen linen handkerchiefs, remaining from the predecessors who dealt in imported linens as well as their stamping and embroidering. These are particularly good value, both men's and women's plain hemstitched ones. Prices range from 12½ cents up to $8 the dozen.

French women of skill are employed to do the needlework and it bears comparison favorably to the finest work done on the other side. The firm takes orders at an office located in the shop of a cleaning establishment, where the pattern book and specimens of work are all on view. Prices will be found more moderate than those asked elsewhere for the same quality of execution. Babies' layettes and bridal trousseaux are most beautifully turned out here; in fact, there is no fine work of this description that may not be entrusted to the care of this establishment.

JERSEY TOP PETTICOATS

The price asked for these is very reasonable, and they are a boon to the figure, never failing to lend slenderness about the hips and thighs. The entire petticoat save the flounces is of silk jersey, a substantial weight, but not enough to be noticeable in hot weather. Messaline silk in self tone is used for the deep flounce, which is a series of small ruffles laid one over the other. All colors are procurable for $10.

FIG. 4. PRETTY, SIMPLE BLOUSE OF MAUVE LINEN

FIG. 3. NEW FRENCH MODEL OF BATISTE AND CLUNY

FOR tennis, more than any other sport, it seems to me a man should give careful attention to his dress, for while comfort is a prime consideration, good style need be in no way incompatible with it, and the game—played as it most often is nowadays on country club courts, the tournaments especially attracting a more or less large and at least locally fashionable gathering—has so much of a social element about it that appearance comes in for nearly as much criticism as play. It goes without saying that everyone is familiar with the general styles, but the finer points, which really count most in making up the sum total of smart effect, are sadly neglected, and scrupulous neatness and freshness frequently noticeably lacking. Beyond everything, a neat, clean, well-groomed look is essential.

THE CHOICE OF TENNIS SHIRTS

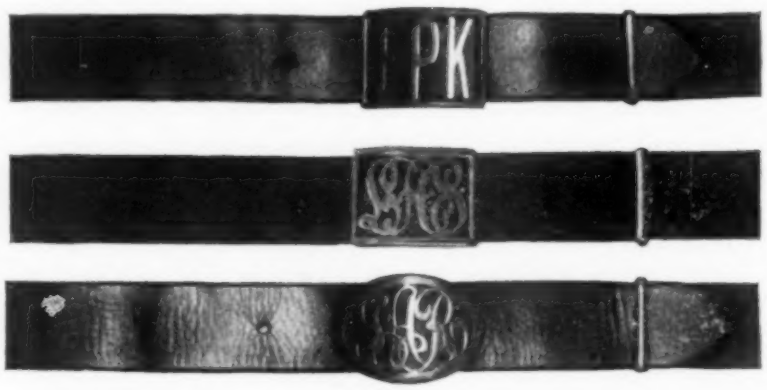
To take up first the shirt, white or colored flannel, cheviot, madras, linen, batiste, mercerized linens, or cottons, and silk are the possible materials, and among them the one to be selected should depend somewhat upon the trousers it is to be worn with. If the latter are of plain white flannel, which is the most fashionable, a flannel shirt of the same shade looks best with them, and I say "of the same shade" because some flannels are much more cream colored, or yellow-white, in tone than others. If the trousers are of striped flannel—say blue and white—a striped shirt to match is better than a plain one, or than one with stripe of another color; if of white duck, the shirt will look better if of white cheviot, madras, linen, etc. Percale

WHITE DUCK HAT AND BUCKSKIN SHOES FOR TENNIS

is never a good fabric, because so apt to become faded by perspiration, and while the silks, pongees, etc., are cool and good looking when fresh, they do not absorb like flannel, or even cheviot, and therefore stick to the skin or hang limp and bedraggled when wet.

SHIRT AND DRAWERS COMBINATION

In cut the tennis shirt should be full—without plaits, but with a pocket in front—and should have collar of the same material made on it, the shape low, with long points and small pearl buttons to button these points down. As the sleeves, or at least that of the racket arm, are almost always rolled back in play, it is a good plan to have them reach only to a little above the elbows, and, if one play enough to make it worth while to have shirts made especially, that with short underdrawers attached—all in one piece—is an excellent design. Undershirts are not usually worn for play, while short drawers usually are, and this arrangement does away with any possibility of the shirt wrinkling around the waist, or working out over the belt. However, the same result may be obtained by having buttons on the band of the drawers and corresponding buttonholes in the shirt, and buttoning the two together. The buttons would probably have to be put on such tennis shirts to order.



LEATHER BELTS WITH BRASS MONOGRAM BUCKLES

Tennis trousers should also be cut full, but without any "peg top" effect, and should have a wide "turnup" at the bottoms, belt loops and small buckles (or none at all) on the sides of the band, instead of the single larger strap and buckle behind, which the narrow belt does not so well cover. The belt itself may be of black or tan leather, simple in design, or of dark blue, or other color, silk to match the necktie and hose if desired. Three styles—one black, one tan and one gray—with brass monogram buckles of different designs are shown on this page, but are not intended especially for tennis, and one may find belts of web-woven cotton or worsted, which can be washed when soiled or stained with perspiration.

SMART SWEATER

Another illustration on this page shows a smart cable-stitch sweater made in several colors, both for men and women, which is a good style for wear between sets, but the long coat of blanketing or flannel, also illustrated, seems to be the more up-to-date thing for tennis as well as polo and track athletes. As a protection from chill when one is warm this is an excellent garment, but as it can only be worn from the dressing room to the court, or when sitting about between sets, it is perhaps less serviceable than the flannel coat of "blazer" style, and hardly as good in looks. Indeed, I think the latter (which has been spoken of in a previous article) made of dark red, dark blue or dark green flannel, with or without braid, unlined and with patched pockets, is pre-eminently the tennis coat, and its effect with plain white flannel shirt and trousers, and necktie and hose of the same color, could scarcely be improved upon. Of course it may be said that neckties are not much worn for actual play, but they certainly improve one's appearance, and as for the hose, although for comfort it should be of heavy wool, not light cotton or silk, especially if the play is on earth courts, it can be had in any color.

TENNIS COAT TO BE WORN BETWEEN SETS

The last illustration shows a pair of white buckskin shoes with heavy rubber soles (though blunt spikes are sometimes used on grass courts) and a white duck hat with dark green lining, which are the most correct tennis styles.

BATHING DRESS

For bathing the knit suits with small breast pockets seem again to be a fad this summer, although the pocket is rather absurd in so far as any actual need for it is concerned. The best shirts are made sleeveless, and the smart shades seem to be the dark browns and greens, rather than the grays, blues and blacks. While newer in style and rather good looking the knit suits are apt to be heavier than the closely woven when wet, but in any case the suit should be of wool, which does not hold water like cotton and is much warmer and less clammy feeling. Also better dark shades than fancy striped or bright colored jerseys, and a full suit of the same shade than a shirt of one color and trunks of another. At some of the fashionable shops one may see suits of silk and wool and heavy silk, but, while, undoubtedly handsome, they seem a rather foolish extravagance.

Bathing belts of white canvas, on the general style of those shown with the shirts illustrated, are to be had at all the shops, and one may find various styles of canvas slippers with cork soles—useful for wear from the bath house or seaside cottage room to the water and back. But a bathing garment worthy of more notice is the long coat or robe of flannel or blanketing (similar to that illustrated on this page), to be worn to and from the bath house and between dips. Not only is the wearing of this a good practice on the score of propriety—for a man in a scanty, wet bathing suit is not always a pleasant object lying around on a beach, especially if those he talks to are not themselves in bathing dress—but such a robe protects from the wind and from the discomfort of sunburn.

SEEN AT THE HABERDASHERS

In handkerchiefs for dress use there are some pretty self-figured whites, while for informal use delicate shades of color are to be seen at all the shops, some of them designed especially to match the shades of neckties, and some of the same pattern and coloring as shirts with which they are intended to be worn. Indeed, this matching

GOOD STYLE SWEATER KNIT IN HEAVY CABLE STITCH

of colors and materials is now a decided feature of men's dress and one that this department of Vogue is to a great extent responsible for, since it was rarely, if ever, apparent in the shops before suggested in these articles some ten years ago as a means to stylish effect.

The four-in-hands are without doubt the most popular neckties of the season. In shape there are wide or narrow, straight or graduated, and plain or folded styles in every possible shade and pattern of silk, and the usual bow and Ascot designs, the former with a square, rounded and pointed ends and the latter large and puffy or comparatively small and flat. It would be futile to attempt a description of the patterns or color effects of the materials, for there is no one design or shade pre-eminently to the fore. And, indeed, the same may be said of stockings, after excepting the clock and small alternating color rib effects.

Taken all in all there is little change in the accessories of this year as looked at from the conservative point of view and a latitude in style that has never been wider for the man who fancies the extreme.

How.

WHAT THEY READ

OUR INSECT FRIENDS AND ENEMIES: THE RELATION OF INSECTS TO MAN, TO OTHER ANIMALS, TO ONE ANOTHER, AND TO PLANTS. WITH A CHAPTER ON THE WAR AGAINST INSECTS. BY JOHN B. SMITH, SC.D., PROFESSOR OF ENTOMOLOGY IN RUTGERS COLLEGE ENTOMOLOGIST OF THE NEW JERSEY AGRICULTURAL EXPERIMENT STATION, ETC. PHILADELPHIA: J. B. LIPPINCOTT COMPANY. $1.50 NET.

DR. SMITH'S book is a popular treatise on insects of special interest to man, written in an engagingly lively though not undignified style, and containing many surprises for the layman. The parts of the volume are arranged somewhat in the order indicated by the sub-title. It is a comfort to learn that insects are not very sensitive to pain, and probably incapable of real suffering. Less comforting is Dr. Smith's assertion that "If all feeders on vegetable life were allowed to develop absolutely without check during two successive years, the first of them would see every green thing swept from the face of the earth, and the second would destroy all possibility of the future recurrence of 90 per cent. of all the existing plants." In other words, the unchecked development of insect life for two years would be worse than the recurrence of the glacial period. Fortunately the astonishing fecundity of some insects indicates that they have a severe struggle for existence. Pursuing this general subject of insects and their relation to animals, Dr. Smith says that insectivorous animals depend for their continued activity upon the relative abundance of insects, and after the animals are fed to repletion there must remain enough insects to supply food for the next season, or the insect eaters themselves must perish.

Startling is the information that the farmer and fruit grower would be no worse off if every insectivorous bird and animal were destroyed. Nevertheless, but for the insect eaters insects would be vastly more abundant than they are, and the author thinks the preservation of the insect eaters good policy. He does not believe, however, in the preservation of birds and beasts at one season that they may be shot at another.

There is no more interesting passages in this very interesting book than those that give the life history of the malaria germ and of the mosquito that carries it. Other insect carriers of disease germs are treated in like interesting fashion. The discussion of insects useful to man is also a notable portion of the book, and the account of the part played by some insects in the fertilization of flowers is full of curious information.

On the practical side the book is of great value, for it contains advice as to the control and destruction of some household pests, and as to combating insect enemies of vegetation. Dr. Smith informs us that many insects which once seemed to threaten great harm to vegetation or to animal life have disappeared without any very effective effort upon the part of man to destroy them. Disease, natural enemies of various kinds, the forces of nature, have come to the aid of those vegetables or animals upon which such creatures fed, and the danger has passed away. Furthermore, the mere number of specimens is not a serious obstacle to the extirpation of insect pests. The mosquito can be driven from the regions that it has made uncomfortable and unwholesome, and the house fly is doomed to disappear.

THE ROMANCE OF A PLAIN MAN. BY ELLEN GLASGOW, AUTHOR OF THE DELIVERANCE, THE VOICE OF THE PEOPLE, ETC. THE MACMILLAN COMPANY. $1.50.

Ellen Glasgow's new story is a most interesting attempt at a contrast between the poor white and the native aristocrat in Virginia. The tale opens well and most realistically with a domestic scene in a poor white home at Richmond in the middle seventies of the last century. Miss Glasgow knows what few Northerners realize that the native poor white had a sort of traditional dignity due to the fact that he was a free man of the ruling race. This condition made for a sort of theoretical, one may say almost a mystical, democracy in the Old Dominion of the days before the war, and it in some measure survived that convulsion. Hence the thriftless father of Miss Glasgow's hero and his overworked mother have a sort of self-respect that triumphs over personal and ancestral poverty. At the same time their speech, although marked with provincialisms of phrase and pronunciation, is not grossly ungrammatical, and has the simple adornment of a really sound old-fashioned diction not often heard now.

Out of squalid surroundings Miss Glasgow takes her hero and brings him step by step up the ladder of business and social success. His undoubtedly is the one successfully elaborated figure of the story. He grows before the reader's eyes in stature and in character, until he becomes a finished creation, a simple, natural man, modest withal, but strong, and in business relations self-dependent and aggressive.

MISS ELLEN GLASGOW

There are other well-drawn characters in the book, and in spite of the word "romance" on the title page, the story is essentially realistic. Structurally it is not highly successful, and there are times when the painstaking development of the hero's earlier career is a little tedious, but there is no time when the author deviates from the essential truth to the society she depicts, and her individual characters are in the main self-consistent. The Romance of a Plain Man is worth while as a story, and much better worth while as a contribution to the current attempt to put American life in all its phases into a fiction unhackneyed and free from European tradition.

LANIER OF THE CAVALRY. BY GENERAL CHARLES KING. J. B. LIPPINCOTT & CO. $1.25.

General King is known to a limited audience as the veteran author of a score or more of novels that relate almost exclusively to life as it is supposed to be at an army post. While his tales are rarely dull, his characters are not interesting, and if their deeds have any foundation of reality we can but be thankful that ours is the simple life of the civilian. General King's latest work has to do with nearly tragic results of the friction between a martinet post commander and his none too subordinate officers. There are several lovely maidens who have their own sweet ways in everything, and the interest is properly accentuated by the inevitable and frequent intervals of cheap heroics and the villain foiled. The novel is illustrated by Frank McKernan.

BOX FURNITURE: HOW TO MAKE A HUNDRED USEFUL ARTICLES FOR THE HOME. BY LOUISE BRIGHAM. ILLUSTRATIONS BY EDWARD ASCHERMAN FROM DESIGNS BY THE AUTHOR. NEW YORK: THE CENTURY COMPANY. $2.00.

She who wrote this book has done the things that she here recommends to others, and has done them under most unfavorable conditions. Many of the articles here described were made by the author when she summered 700 miles above the Arctic Circle in a region provided with only such lumber as discarded packing boxes afforded. She has since done the like in New York with exactly the same kind of material.

Most of the book is taken up with illustrations and carefully drawn diagrams. Every article to be made is diagramed, and every apartment to be furnished is illustrated with the furniture in place. The matter of materials, proportions, decorations, coloring arrangement and, of course, tools is sufficiently discussed, and the amateur is warned against what are most likely to be his mistakes. Directions given are for making out of packing boxes practically every article of furniture needed in a home, whether for use or for ornament. The author insists also that such articles need be neither flimsy nor shabby, and that they are appropriate even to the homes of well-to-do, though they are within reach of the poorest who have skill and time for such work.

It is to be noted that the decorative scheme of these articles is kept simple, and that there are none but right lines in this furniture. Something of monotony no doubt results, but time, expense and skill are saved, and aberrations of taste that might be distressing are obviated. Most of the apartments illustrated have the suggestion of perpendicular Gothic.

This is designed to be a practical book for practical persons, not a mere ministrant to those who are on the lookout for a new fad. Those who undertake to make such furniture, however, must be sure of their own patience, and must have some skill in the use of tools. Without these requisites the objects produced will vex the eye and rack the body. Perhaps the author might have interjected a warning as to disappointment likely to follow from the warping and cracking of ill-seasoned wood. She has made, however, a book of great interest, and one that is likely to be of much practical use to many thousands of homemakers.

A QUARTER TO FOUR. BY WILLIAM WALLACE COOK. G. W. DILLINGHAM CO. $1.50.

The story of the search for a mysterious treasure concealed in a sea cavern on the desolate shore of an uninhabited volcanic island in the Pacific is duly set forth under the queer title of A Quarter to Four. Four persons (absolutely unknown to each other), comprising a fair stenographer from New York, an elderly widow from Emmetsburg, Iowa, and two young men, one a noble hero in hard luck and the other a cowardly and utterly idiotic villain, are summoned from their respective habitats to attend a meeting (of themselves alone) in a San Francisco hotel, where their identities can be revealed to each other only by their making the emphatic, but false, answer of "A quarter to four" to the commonplace question of "What time is it?" The underlying significance of the title, by the way, is the cleverest thing in the book. It would ill become us to dilate here upon the fateful opening of four sealed envelopes, or the sequence of exciting events in the lives of the oddly assorted quartet, at sea on a small schooner and on the Pacific islet, where the two women and the hero are marooned for a space. It is enough to say that the treasure was obtained after a deal of trouble and in due course the mystery of its origin was revealed. The tale can be read with at least a modicum of interest, although the characters are a sadly conventional lot of puppets, and the literary construction crude to the last degree. The fair typist, who figures as heroine, is really a boresome little prig of the species—thank heaven! that we have only met hitherto in the novels of Maria Edgeworth or Harrison Ainsworth. The book has four more or less indifferent illustrations by Louis E. Grant.

FOR SUMMER READING

CHARLES Felton Pidgin, whose Quincy Adams Sawyer attracted a good deal of interest in Massachusetts, has written The Further Adventures of Quincy Adams Sawyer and Mason Corner Folks (Boston, L. C. Page & Co., $1.50), in which he introduces many of his old characters and some new ones. Governor Sawyer disappoints the politicians and the special interest that they represent by vetoing some bills and signing others, and by retaining in office good men whose places are needed for party hacks. Along with the politics of the book there are several love episodes. Mr. Pidgin's dialogue has a singularly monotonous quality, and his narrative style is much of the time simple even to baldness. There seems no good reason why, if his health holds, he shouldn't write at least three volumes a year as good as this of Sawyer's Further Adventures. Henry Roth provides well drawn illustrations, which have been uncommonly well reproduced.

Sixteen short stories by the late Frank Norris, author of The Pit, have been collected in a volume entitled The Third Circle (John Lane, $1.50) with an introduction by Will Irwin, an old friend and fervent admirer of Mr. Norris. Mr. Irwin's introduction gives generous praise to his dead friend, but it is not easy to discover in these brilliant stories the promise of any such fame as he thinks would have come to Mr. Norris had he lived the allotted span of men and authors. The stories that make up this volume were written by Mr. Norris between his twenty-first and thirty-second years, and he died at thirty-two. All show imagination and picturesque power, but the earlier ones are melodramatic, and some of them show the author as unduly influenced by Kipling's earlier manner. The unchastened imagination exhibited in these tales hardly suggests the Norris of The Octopus and The Pit. Nevertheless, they are interesting as illustrating the development of an unusual career that was cut short just when it seemed ripening toward remarkable possibilities. At the age when Norris was writing the earliest of these tales Kipling had published only his Schoolboy Lyrics, Departmental Ditties, and Plain Tales from the Hills, and the great Soldiers Three, but before he had reached thirty-two his greatest prose and verse had been given to the world. This collection of short stories bound together makes a good volume to tuck into one's bag when starting for a trip.

A novel of mystery by Anthony Partridge is issued by Little, Brown & Company, of Boston, under the title of The Kingdom of Earth. The copyright legend shows that it was issued previously by The McClure Company, and their edition was noticed in Vogue. The new publishers have embellished the story with half a dozen brilliantly drawn full-page pictures by A. B. Wenzell, and we believe Mr. Partridge has revised the book since the last printing by the original publishers.

Caroline Atwater Mason's novel, The Mystery of Miss Motte (Boston: L. C. Page & Co., $1.50), is a story dealing with the vow of a charming young woman of East Indian birth never to marry. She finds a lover in the worldly rector whose private secretary she is, and in the rector's assistant, an ardent young man who is as much a mystic in religion as his chief is a cynic of material and purely practical aims. Most of the characters are rather feebly indicated, but Dr. Tiffany, the rector, has clear outline and bony structure. A far from attractive portrait of the heroine is the colored frontispiece of the book. It is not often that a current novel has a clearer or more agreeable page than the publishers have given this story.

SEEN ON THE STAGE

MLLE. RAYO
A clever toe dancer in "The Candy Shop," which is summering at Chicago.

IN THE presence of a most distinguished audience Maude Adams and her assisting principals and supernumeraries presented Schiller's "Joan of Arc" in the Stadium of Harvard University on Tuesday night of last week, achieving the greatest personal triumph in her dramatic career. Sixteen thousand persons in the open air made a vast semi-circle of humanity, and they were fortunate in witnessing what was probably the greatest dramatic pageant that this or any other country has ever produced. To state that it was possible, under the conditions, to adequately present the poetry, the fine dramatic significance of certain portions of the tragedy in the great German poet's play would not be truthful; but with the drama itself, as the basic structure of the whole, the thirteen hundred people participating in the performance were enabled to portray a panorama of the pomp, ceremony and martial glory of France during the fifteenth century. It was an inspiring spectacle from the moment of its beginning.

Although it was difficult in the open air for the players to be distinctly heard in every part of the Stadium, nevertheless most of the voices carried surprisingly well. A murmur of gratification ran through the immense audience when Miss Adams appeared over the hill in the distance, following the sheep, in her shepherdess garb, and delivered her first long speech, for her words floated high and far. No doubt the perfect weather had much to do with the acoustics of the nature theatre; certainly had there been even the slightest wind stirring the conditions could not have favored any vocal efforts. Following the modest beginning, during which *Joan* and her father and suitors held lengthy discussions, the story grew in complexity and the scenes increased in splendor, and though it was necessary to effect change of settings in full view of those present, this did not detract from the dramatic or pictorial value of the production. A great carpet of purple was spread under broad-branched trees and here was placed the throne of the weakling *Charles II*. The first moment of real action began when word came to the monarch that, denounced by the *Earl Dunoise of Orleans*, the city appears about to be abandoned to the English, and *Joan* arrives to announce that the opposing forces have been turned back in the first blow struck in France's behalf. It is then that the imposing scene comes, in which the *King* takes courage and, in the presence of his nobles, commissions the *Maid* to lead his troops to war.

However, it was clear that the people were impatient to see Miss Adams in armor, and directly this desire was gratified, when the scene changed to a plain near Rheims. Although she dashed over the hill on her white charger and into the thick of the combatants, presenting a striking figure, the effectiveness of the scene and the action of the star were not as great as later because of the lack of vigor and natural movement of those taking part in the supposed battle. It appeared rather to be precisely what it was—a prearranged affair. But in the pageant's climax, when the troops having been marshaled by the trumpet's fanfare, scattered the villagers about in their entry into the arena; when the glitteringly accoutered warriors marching to the waving of flags, the sounding of cathedral bells and the cheering of the populace, appear in full view, with the *Maid* as the last figure in the procession astride her snowy horse and still armor-clad, the supreme moment of triumph arrived. It was the climax of the spectacle and the climax of Miss Adams's efforts.

"THE MOTOR GIRL"

WITH the production of "The Motor Girl, which romped into popular favor some ten days ago at the Lyric, and the long looked for first hot wave of the season, New York's summer theatrical season may be said to be well started.

It is a cheery, snappy and musically tuneful little play—"The Motor Girl"—and it appears to be the only one of the several productions of its class now being given here which makes the slightest pretense of telling a logical story. Warm weather standards are not as exacting as those which prevail during the winter season, and therefore amusement seekers at this time of the year do not ask quite as much for their money. They want something light; something which will enable them to relax, and an abundance of femininity prettily gowned, and these desirable qualities are all part and parcel of "The Motor Girl," although not the only ones. Several clever young women and men—comparative new-comers—have seized their individual opportunities in this musical comedy with a skill which means a plumper pay envelope and an assurance of future good engagements, and as Julian Edwards seems not to have lost his talent as a melody maker there is little with which to find fault. In these days anyone who can send an audience out whistling one of the musical numbers has won his point, even if he has shown a weakness for remembering other people's tunes and suggesting some of them in his own.

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MAUDE ADAMS AS JOAN OF ARC
This is the first picture taken of Miss Adams as she appears in Schiller's "Joan of Arc." She gave her first performance of the play last week in the Stadium at Harvard.

The story of how a young American girl, disguised as her brother, wins a big race driving his motor car, was outlined in this column a week ago, but the odd part of it all is that the race itself is a background affair and you only learn about its having been run and won in the most casual way, quite as though the venturesome young American girl were in the habit of such things. However, before you have done wondering about it some clever "specialties" are introduced, and when they are over it has all been forgotten. Georgia Caine, who has the leading rôle and as might be supposed is the motor girl, sings some catchy songs extremely well; carries herself with plenty of assurance and is generally pleasing, but there are two other young women—Elizabeth Brice and Adelaide Sharpe—who scamper away with a large share of the honors. Miss Brice especially is a most promising candidate for stellar musical comedy honors, and another year will probably find her at the head of a good company. There is also a well set up young man who does a novelty dance with skill and grace, and Cook and Lorenz, recruited from vaudeville, are amusing if one is not too particular about having vaudeville methods dragged into musical comedy.

STAGE GOSSIP

ARRANGEMENTS have been made to enlarge the big tank at The Hippodrome, plans for the change having already been filed with the Building Commissioner of New York. Two canals, seven feet wide and nine feet three inches deep, are to be excavated at either end of the stage and finished with walls of steel beams, reinforced with concrete, and waterproofed with hydrolithic cement. As a new movable stage flooring will be constructed over the tank it will thus be possible to increase the effectiveness of the stage both for land and water displays.

Any doubt that the prolific George M. Cohan has gone into retirement, so far as the writing of new musical comedies is concerned, may now be removed, for he contemplates putting on another new affair of this sort shortly after the holidays. Until then he will not be seen in any New York theatre, as he will appear in "The Yankee Prince" throughout the West for four months after the season opens.

"The Earth," which has been appearing at the Kingsway Theatre, London, will be seen in New York in November, under the management of Henry B. Harris. Edmund Breese, now playing in "The Third Degree," will be starred in James Bernard Fagan's play.

Pauline, the French hypnotist and psychological demonstrator—the man whose wonderful exhibitions of mind over matter are now the most sensational feature of vaudeville—is playing a fortnight's engagement at the American Music Hall. Pauline's hypnotic power seems to be the genuine thing and his demonstrations are of unusual interest.

Eugene W. Presbrey has dramatized the novel, "The Coast of Chance," by Esther and Lucia Chamberlain. The play will be produced early in the autumn, and Jane Oaker has been engaged for the leading feminine rôle.

As an indication of the present none too exalted state of the American drama the appearance of a long-tailed simian star next season will convince the most optimistic observer. Alfred Butt, manager of the Palace Theatre in London, accepted by cable yesterday William Hammerstein's offer to buy the London time allotted to Consul Peter, the educated monkey. Consul Peter was to appear in London for three weeks, opening at Hammerstein's Roof Garden on 2 August. By the new arrangement Consul Peter left for America on 26 June on the steamer Arabic. On Monday, 15 July, Consul Peter will make his first American appearance.

Clyde Fitch has contracted with the Shuberts to write before 1 September a new comedy somewhat along the lines of "The Blue Mouse," which was one of the notable successes of the season just ended.

Edwin Milton Royle left New York last week to put in a month or two at the Uintah and Ouray Indian Reservation Agency at White Rocks, Utah. The manuscript of Mr. Royle's new play, "In the Blood," the sequel to "The Squaw Man," which Liebler & Co. will produce next fall, has been completed, and Mr. Royle feels that he wants to confirm his impressions before giving them to the public.

Maud Raymond will be featured next season with Max Rogers in a new musical comedy which Klaw & Erlanger will put out under the title of "The Young Turk." The scenes are to be laid in Constantinople.

Adelaide Genee, who recently danced before Queen Alexandra in Buckingham Palace in the festivities incident to the last court of the season, will begin her American tour in New York in October.

The first production which will be made in New York in the autumn by Harrison Grey Fiske is the premier of Rupert Hughes' "The Bridge." In this play Guy Bates Post is to have the chief rôle. "The Bridge" deals with class distinctions of this country and is said to be rather plain spoken.

Annie Dirkins, whose Viennese success in comic opera has been frequently reported, has been engaged by Henry W. Savage for the prima donna part in "The Love Cure," which opens at the New Amsterdam Theatre in September.

The intense agitation caused by the presentation of several grossly immoral plays and productions, which developed during the middle of the season and which roused public and press to extensive discussion of remedial methods, has by no means died out, but just how and what sort of corrective measures are to be, or can be, supplied is still a matter of conjecture. There have been suggested several plans, among them the establishing of a stage censorship, but this does not appear to carry beneficial factors because its use would be certain to work hardship upon authors, as well as managers and the public, and it would place a power in the hands of one or two who might be tempted to abuse it.

HARRIET STANDON
Prima donna in "The Boy and The Girl," recently at the Aerial Gardens.

SOCIETY

DIED

Brown.—At his summer residence, Brighthurst, Orange, N. J., Friday, 25 June, 1909, John Crosby Brown, in the 72d year of his age.

Elliott.—At Rutherford, N. J., Wednesday, 23 June, 1909, Ellsworth, youngest son of William P. and Sarah A. Elliott.

Post.—Dr. Henry Watrous Post, suddenly, at his residence, 25 June, 1909.

ENGAGED

Benedict-Hicks.—Miss Nancy Benedict, daughter of Dr. Samuel C. Benedict, of Athens, Ga., to Mr. De Forest Hicks.

LeRoy-Thompson.—Miss Margaret A. LeRoy, daughter of the Rev. Jacob LeRoy, of Chestnut Hill, to Mr. Donald Thompson, of Pittsburg.

Merrick-Lennig.—Miss Emilie Olive Merrick, daughter of Mr. Samuel Vaughan Merrick, of Germantown, to Mr. Frederick Lennig, of Andalusia, Pa.

Perry-Cabot.—Miss Nancy Graves Perry, niece of Mrs. Charles Perry, to Mr. Samuel Cabot, both of Boston.

WEDDINGS

Austin-Wilkinson.—29 June.—Mr. Philip G. Austin and Miss Ethel Wilkinson, sister of Mrs. William Robert Hargrave, were married on Tuesday, 29 June, at Mobile, Alabama.

Boardman-Raymond.—24 June.—Mr. Albert Barnes Boardman and Miss Dorothy Raymond, daughter of Mr. James Raymond, were married on Thursday, 24 June, at the home of the bride.

Borland-Fuller.—24 June.—Mr. Bruce Borland and Miss Dorothy Fuller, daughter of Mr. Le Roy Fuller, were married on Thursday, 24 June, at Chicago.

Calhoun-Peel.—30 June.—Dr. Phinizy Calhoun and Miss Marion Peel, daughter of Mr. William Lawson Peel, were married on Wednesday, 30 June, in St. Mark's Methodist Church, Atlanta, Georgia.

Griffith-Vernon.—25 June.—Mr. William Griffith and Miss Florence Vernon, daughter of the late Thomas Vernon, were married on Friday, 25 June, in St. Bartholomew's Church. Maid of honor: Miss Louise Griffith. Flower girl: Miss Virginia Vernon. Ushers: Mr. Henry S. Beardsley, Mr. Charles A. Meade, Mr. Carroll Burton and Dr. George C. Hall.

Hollinsworth-Robertson.—24 June.—Dr. Pemberton Hollinsworth and Miss Delphine Robertson, daughter of Mrs. William G. Robertson, were married on Thursday, 24 June, at Spokane, Washington.

Lord-Lawson.—30 June.—Mr. James Fuller Lord and Miss Marion Lawson, daughter of Mr. Thomas W. Lawson, were married on Wednesday, 30 June, at Dreamwold, Scituate, Massachusetts.

Satterthwaite-Peabody.—28 June.—Mr. Pennington Satterthwaite and Miss Helen Murray Peabody, daughter of Mrs. Arthur J. Peabody, were married on Monday, 28 June, at the home of the bride.

Trowbridge-Fox.—26 June.—Mr. Mason Trowbridge and Miss Helen Fox, daughter of Mr. George Henry Fox, were married on Saturday, 26 June, at Glen Cove, Long Island.

WEDDINGS TO COME

Sedgwick-Swann.—3 July.—Miss Susan Sedgwick, daughter of Mr. Arthur G. Sedgwick, to Dr. Arthur W. Swann; St. Paul's Church, Stockbridge.

INTIMATIONS

Chisholm.—Mr. and Mrs. B. Ogden Chisholm and the Misses Chisholm are at Southampton, L. I., for the remainder of the summer.

Claflin.—Mr. and Mrs. Arthur B. Claflin have gone to Shinnecock, L. I., for the season.

Colgate.—Miss Adele Colgate, daughter of Cora Countess of Strafford, is stopping with her grandmother, Mrs. Samuel Smith, at Ballston, N. Y.

Dalton.—Miss Alice Dalton, of Boston, is the guest of Miss Nora Iasagi at Clovercroft, Stockbridge.

Gambrill.—Mrs. Richard Gambrill has sailed for New York and on her arrival will go to Newport.

Gavin.—Mr. and Mrs. Michael Gavin, 2d, the latter the daughter of Mr. James J. Hill, have taken the H. Cassimir de Rham villa, in Tuxedo Park, for the season.

Graham.—Mrs. George S. Graham and Miss Marian Graham sailed on the Lusitania to pass the summer and autumn in England.

Gunther.—Mr. Franklin L. Gunther has sailed for Europe for a two months' trip.

Hyde.—Mrs. Clarence M. Hyde and Miss Clara Hyde are at Greenwich, Conn.

Jaques.—Dr. and Mrs. Henry P. Jaques are visiting his mother, Mrs. Francis Jaques, at Boston.

James.—Mr. and Mrs. Arthur Curtiss James have been stopping with Mrs. D. Willis James at Madison, N. J.

Morgan.—Mr. and Mrs. J. Pierpont Morgan, Jr., who are at East Island, L. I., plan to depart for Europe at the end of August.

Ramsay.—Mrs. Ramsay, of Westover, Virginia, accompanied by her daughter, Miss Elizabeth Ramsay, and her son, Mr. J. Sears Ramsay, of Harvard, will sail 2 July for a two months' stay in England.

Sedgwick.—Mrs. Alexander Sedgwick and Miss Helen C. Butler have been in town for a few days.

Sloane.—Mr. and Mrs. William D. Sloane are at Elm Court, their country house at Lenox.

Van Nest.—Mrs. Alexander T. Van Nest will depart for Europe on 10 July to pass the summer.

Wagstaff.—Mr. and Mrs. Alfred Wagstaff, Jr., leave Morristown, N. J., 1 July for Babylon, L. I.

CORRESPONDENCE

Bar Harbor, Me.—Late arrivals: Mr. and Mrs. Harry I. Sewall, Mr. George D. Widener, Dr. Paul Thorndike, Mr. and Mrs. Charles Davis, Mr. and Mrs. Sidney W. Keith and Master Sidney Keith.

Lenox, Mass.—Late arrivals: Mr. and Mrs. Roland D. Allen, Mr. and Mrs. A. W. Rossiter, Mr. F. R. Harris, Miss Harris, Mr. and Mrs. Ernest Reuter, Mr. and Mrs. George W. Taylor, Miss Taylor, Mr. Edward Taylor, Mr. and Mrs. Samuel E. Barrett, Mrs. Francis W. Taylor, Mr. Gifford Pinchot and Mr. and Mrs. William D. Sloane.

Newport, R. I.—Late arrivals: Mr. Dudley Gautier, Mr. and Mrs. George Fallon, Mr. Arthur T. Kemp, Mrs. Maud Howe Elliott, Mrs. David Prescott Hall, Rear Admiral Robley D. Evans, Mr. Charles De Loosey Oelrichs, Mrs. Prescott Lawrence, Mr. and Mrs. Herbert M. Harriman, Mr. and Mrs. Henry G. McVickar and Mr. and Mrs. William G. Roelker.

FOREIGN TRAVEL

Arabic.—Sailing Sat., 26 June: Mr. and Mrs. John R. Hewett, Sir Richard and Lady Musgrave, Mrs. Chandler Robbins, Mr. and Mrs. James K. G. McClure, Mr. and Mrs. Lewis Sterritt Bigelow, Miss Deborah Bigelow, Mrs. Richard Burton, Captain and Mrs. L. C. Chaplin, and Rear Admiral and Mrs. George H. Hewett.

Berlin.—Sailing Sat., 26 June: Mr. and Mrs. James D. Landis, Mrs. William Walter Phelps, Dr. and Mrs. Newton M. Shaffer, Dr. and Mrs. George H. Treadwell, Sir Charles Wyndham, Mr. and Mrs. Charles Philip Easton, Mr. and Mrs. George S. Ferris, and Mrs. B. Stewart Hooker.

Caledonia.—Sailing Sat., 26 June: Mr. Andrew Mowbray, Mr. and Mrs. Robert Nixon, the Misses Nixon, Mr. and Mrs. John A. Osborn, Miss Harriet Kydia Osborn, Mr. and Mrs. John Crawford Burns, Mrs. Samuel Crooks, and Mr. and Mrs. Robert Glendinning.

Cleveland.—Sailing Sat., 26 June: Mr. Dietrich Kohlsaat, Mr. and Mrs. Alexander R. Gulick, Mr. Felipe Pardo, Peruvian Minister to the United States; Mr. and Mrs. Donald Scott, Mr. James B. Regan, Jr., Mr. and Mrs. Francis L. Potts, Mr. and Mrs. Cyrus O. Baker, Judge and Mrs. Charles H. Beckett, Judge J. N. Mayer, and Mr. and Mrs. John E. C. Kohlsaat.

Cretic.—Sailing Sat., 26 June: The Rev. and Mrs. George R. Van De Water, Mr. Donald Sage Bartlett Mackay, Jr.; Professor and Mrs. John Bach McMaster, Mr. John Bach McMaster, Jr.; Mr. Philip D. McMaster, Dr. and Mrs. George S. Munson, Miss Munson, Dr. and Mrs. Charles Wyeth, Miss Wyeth, Dr. and Mrs. Coleman B. Waller, Mrs. Theodore Roosevelt, Miss Ethel Roosevelt, Mrs. De Forest Baker, Mrs. Edmund S. Baker, and Mrs. D. B. Baker.

Graf Waldersee.—Sailing Thurs., 24 June: Mr. and Mrs. Henry D. Hughes, Mr. and Mrs. J. H. Hogarth, Mr. William Hatton Green, Mrs. Wallace M. Burt, Mr. Frederick Post, Mr. Frederick Post, Jr., Mrs. Sarah Arnholz, Mr. William J. Cooper, Mr. Charles J. Vandergrift, Mr. P. T. Watt, Miss Katharine Watt, Mrs. George A. Blaisdell, Mrs. George E. Foster, Mrs. Walter M. Gorham and the Misses Gorham.

Grosser Kurfürst.—Sailing Thurs., 24 June: Col. John A. Wilcox, U. S. A.; Mrs. Wilcox, Miss Mary Wilcox, Mr. J. R. Roosevelt, Mr. G. L. Taylor, Mr. and Mrs. E. S. Zimmerman, Miss Margarethe Muller, Mr. Henry Becker, Mr. and Mrs. L. F. Corea, Miss India Bell Corea, Mrs. George F. Biddle, Mr. Sydney Biddle, Mrs. George F. Daniels, Miss Daniels, Mr. and Mrs. H. M. Hitchings, Miss Christine Hitchings, Mr. George H. Miller, and Mr. Edward Bell Moore.

Lorraine.—Sailing Thurs., 24 June: Baron J. de Montesquieu, Mr. Henry Gourd, Mr. George H. Smith, Miss Marguerite M. Smith, Mr. and Mrs. Edgar B. Ward, Mr. Kenneth B. Ward, Mr. Theodore K. Wilmerding, Miss Sarah Graham Mulhall, Mrs. O. R. Cauchois, Mr. Maurice Damour, French Vice Consul in this city, and Mrs. Damour, Mr. E. S. Adams, Mr. Alfred Binsse de St. Victor, Mr. Harold M. Jenkins, Count Guio Mariotti, Mrs. De Witt Connell and Miss Jane Connell.

Lusitania.—Arriving Fri., 25 June: Mr. W. Butler Duncan, Mr. P. L. Foster, Mr. Thomas Hitchcock, Jr.; Mr. F. R. Hitchcock, Colonel H. A. Judd, Mrs. Hugh McLaughlin, Mr. and Mrs. Francis L. Slade, Mr. and Mrs. William D. Sloane, Mr. and Mrs. Lorin O. Thompson, Mrs. George Lee Thompson, Mr. James Stillman, Dr. Harvey W. Wiley, Mr. James B. Allan, Mr. and Mrs. Archibald Barklie, Mrs. Newell Bent, Mr. and Mrs. Lewis M. Bloomingdale, Mr. Joseph T. Bowen, Miss Helen Bowen, and Mr. Henry W. Cannon.

Minneapolis.—Sailing Sat., 26 June: Mr. and Mrs. A. G. Milbank, the Masters Milbank, Mrs. William Barclay Parsons, Miss Katharine de B. Parsons, Mr. and Mrs. H. de B. Parsons, Mr. and Mrs. Arthur D. Weekes, Mrs. W. D. Bishop, Miss Natalie Bishop, Judge Davis, Mr. and Mrs. Robert M. Knapp, Jr., and Miss Helen Knapp.

St. Louis.—Sailing Sat., 26 June: Mr. and Mrs. Clement A. Griscom, Jr., Mr. Gibson Fahnestock, Mr. Gibson Fahnestock, Jr., Mr. and Mrs. A. H. Devereaux, Mr. R. L. Knowles, Mr. F. M. Knowles, Judge and Mrs. J. W. Gerard, Judge and Mrs. Charles H. Truax and the Misses Truax.

MUSIC

PLODDING steadily ahead, in the face of terrific heat, the Northeastern Federation of Singing Societies brought their twenty-second annual festival to a close last week after four successive days of concerts. It required considerable courage to assemble in the stuffy atmosphere of the Madison Square Garden when the mercury was trying hard to climb out of the glass bulb, but there was enough enthusiasm distributed among the several thousand choristers to keep them at their task, and the chances are, now that the work is over, they are all proud to have taken part in so important a musical occasion.

Aside from the sterling work done by the various organizations appearing under the auspices of the United Singers of New York, it was especially gratifying to the promoters of the enterprise to receive such substantial public support. Every concert was well attended—so well, in fact, that the financial outcome proved to be satisfactory in every respect, and the customary deficit, experienced on former occasions, was turned into a small profit. True to his word, Governor Hughes made his appearance before the singers on the third night of the festival and delivered an address which caused vociferous approbation. Mayor McClellan, too, was among the distinguished guests, but President Taft was prevented by other engagements from journeying to New York to add his personally spoken words of good will to the others which had gone before.

Whether the Federation would have bettered its artistic achievement had the "singing weather" been more propitious, is a question, in the light of what was done. Precision of attack, niceties of shading and perfect intonation are qualities extremely difficult to obtain from a choral body numerically as great as that which carried the bulk of the main concert effort in the recent festival. Yet surprise was expressed that the "human instrument" was so responsive, so plastic in the hands of the conductors. It was not choral singing of the most perfect type, measured by standards of smaller and less unwieldly bodies, but legitimate musical effects were obtained without variations, and the fortes and climaxes brought the listeners to their feet. In the competitive singing tests, where the organizations appeared severally and, of course, were much smaller in number, it would have been difficult to have secured better and more finished all round choral singing. Each society strove to the final limit of its capability to gain the highest credit mark, and as the natural material was of good calibre and the quality of musical intelligence distinctly above the average, the net results caused widespread satisfaction. As forecasted in this column, past achievements were eclipsed and so thoroughly that it is likely to be some time before a new record will be established under similar conditions.

Naturally, chief interest was centred in the competition for the Kaiser Prize and various trophies which were sought for by the many organizations. And, oddly enough, two societies—the Kreutzer Quartet Club, of Manhattan, and the Junger Männerchor, of Philadelphia, tied for first place for the cup donated by the German Emperor. These clubs will each hold the cup for a year and a half, the Manhattan singers taking it first. The other competitions resulted as follows:

Singing Societies of the Fourth Class.—Concordia Quartet Club, Philadelphia, 26 points, first; Union Hill Liederkranz, Union Hill, N. J., 22 points, second; Turner Männerchor, Atlantic City, N. J., 22 points, third; Riverside Männerchor, Riverside, N. J., 20 points, fourth; Bremervörder Männerchor, Brooklyn, 18 points, fifth; Adler Männerchor, Brooklyn, 18 points, sixth.

Singing Societies of the Third Class.—Schweizer Männerchor, Philadelphia, 27 points, first; Deutscher Liederkranz, Brooklyn, 26 points, second; New Rochelle Männerchor, New Rochelle, N. Y., 23 points, third; Mozart Männerchor, Baltimore, 22 points, fourth; Greenville Liederkranz, Jersey City, 21 points, fifth; Schwäbischer Männerchor, Bridgeport, Conn., 21 points, sixth. The Greenville Liederkranz of Jersey City also scored 21 points, but lost when they "cut" for sixth place.

Singing Societies of the Second Class.—Scawabischer Männerchor, Philadelphia, 28 points, first; Swiss Harmony, West Hoboken, N. J., 25 points, second; Syracuse Liederkranz, Syracuse, N. Y., 25 points, third; Washington Saengerbund, Washington, D. C., 24 points, fourth; Delaware Saengerbund, Wilmington, Del., 24 points, fifth; Buffalo Saengerbund, Buffalo, N. Y., 20 points, sixth.

Singing Societies of the First Class.—Williamsburg Saengerbund, Brooklyn, N. Y., 28 points, first; Jersey City Liederkranz, Jersey City, 26 points, second; Germania Männerchor, Baltimore, 26 points, third; Junger Männerchor, Scranton, Pa., 26 points, fourth; Hartford Saengerbund, Hartford, Conn., 23 points, fifth.

City and County Federations (United Singing Societies) of the First, Second and Third Classes.—First Class: United Singers of Brooklyn, first; United Singers of Hudson County, second; United Singers of Philadelphia, third; United Singers of Baltimore, fourth; United Singers of Newark, N. J., fifth. Second Class: United Singers of Long Island City (only entrant). Third Class: United Singers of Atlantic City, N. J. (only entrant).

The Kaiser Prize.—The Kreutzer Quartet Club of New York City and the Junger Männerchor of Philadelphia each scored 56 points out of a possible 60 and so were tied for first place.

The concluding ceremonies were held at Ulmer Park on Wednesday of last week, and here some twenty-odd thousand singers and their wives and friends gathered to relax after the strenuous efforts of the preceding days and to listen to the announcements of the prize winners. Philadelphia has been chosen as the city where the next Saengerfest will be held in 1912.

ART

EXHIBITIONS NOW ON

New York. Wunderlich's. Etchings and lithographs by Whistler.

Branders'. Original etchings in color.

Ehrich's. Works by early American artists.

Macbeth's. Selected works by well-known American painters.

Astor Library. Illustrations of interior decorations from the chateau de Rambouillet, and jewelry designs.

Lenox Library. Engravings by the late J. Winfred Spenceley and other American etchers.

Chicago. Art Institute. Twenty-first annual of water colors and pastels.

Poland Springs. Maine State Building. Fifteenth annual of paintings. Until 1 October.

Seattle. Alaska-Yukon-Pacific Exposition. During the summer.

Worcester. Art Museum. Twelfth annual of oil paintings. Until 19 September.

EXHIBITIONS TO COME

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. 20 September to end of November.

GOSSIP

DIRECTOR JOHN W. BEATTY, of the Department of Fine Arts of the Carnegie Institute, has announced the purchase by the Fine Arts Committee of four additional paintings from the thirteenth annual exhibition which has just closed. They are: "Portrait of Mrs. C.," by William Merritt Chase; "November Hills," by Bruce Crane; "Munich Boy," by J. Frank Currier, and "Spring Morning," by Childe Hassam. Announcement of the purchase of one other picture —"The Judgment of Paris," by Emile Rene Menard—was made some weeks ago. The painting by William Merritt Chase is a portrait of his wife; the landscape by Bruce Crane was awarded a medal of third class by the international jury of this year, and it and "Munich Boy," by the late J. Frank Currier, are the Institute's initial accessions by these artists. The Institute also owns another painting by Mr. Hassam, entitled "Fifth Avenue in Winter," which was purchased from the artist in 1900, for its permanent collection.

ON HER DRESSING TABLE

IT IS quite in the spirit of Columbus that I announce the discovery of a new and convenient addition to the usual toilet implements and preparations. At first sight this new nail polisher does not appear to differ from the manicure buffers to which we have long been accustomed, but closer inspection reveals several entirely novel and valuable innovations. In the first place, the entire top is of metal, which may be nickel plate, silver plate or silver, as the depth of one's pocket would dictate. This top opens like the lid of a box, and here the simile does not end, for the whole inside of the buffer is hollow and lined with velvet like a jewel box; in addition it is filled with a complete assortment of manicuring implements. Could an idea be more ingenious? These implements include a pair of imported steel cuticle scissors of high grade, a duplex nail file, six emery boards, one orangewood stick, a box of polishing salve and enamel as well as one of nail lustre. The buffer itself is of the average size, gracefully proportioned, highly polished and would occupy small space in the traveling bag. Another point of advantage is the readiness with which the chamois covering may be removed and replaced with new when worn out, for it is attached to a metal rim and very easy to change. This is a very practical point when one remembers the old-style buffers which had to be thrown away and replaced with new when the chamois became saturated with paste or worn out. The price is $2 for the nickel-plated and $5 for that with the silver top, this including all the enclosed manicuring implements.

Since beautiful nails will not remain so unless they are properly cared for, and those which have not been so generously endowed by nature are sure to fall into a correspondingly more lamentable condition, proper manicuring should be insisted upon by every parent and lived up to rigorously by all adults.

A few hints may not come amiss, and here are several points I have gleaned from the operations of many manicurists. Be sure to file the nails with a light elastic file before washing the fingers, so that the filing will wear away quickly. Begin this filing at either side and work across the top of the nail with a firm, regular motion, shaping the latter to a round or oval as preferred. The use of a scissors coarsens and thickens the texture of the nail. Subsequently soak the fingers in warm, soapy water and then dry with a soft towel, pushing back the cuticle from the base of the nail. Then apply the round end of the orange wood stick in the same fashion to encourage the appearance of the half moons at the base. After this remove any dry skin which has crept up on the nail with the same stick and do as little clipping as possible, for it is positively injurious. Then treat all the nails with the emery file to remove roughness, and carefully trim away any ragged bits of cuticle. Afterwards rub a little of the salve and enamel on the buffer and polish briskly. Then wash the hands and scrub the nails in warm, soapy water before drying, and should a high polish be desired use a small quantity of the nail lustre. This treatment carefully carried out twice a week will keep the nails in perfect condition, and all the requisite preparations as well as implements will be close at hand and convenient if this new buffer be purchased.

Two new preparations have been sent me to examine which promise to become popular. The first is a soft, rich cream of shell-pink color, and is intended to take the place of rouge. The tint is very delicate and the cream so light in quality that it sinks immediately into the skin and seems to become a part of it. After applying the proper quantity of this preparation, open the second jar and take a little of the pure white cream within; rub this gently over the whole face until it has become entirely absorbed. The complexion will then suggest the wonderful pink and white appearance seen in early youth, and, best of all, we are told that the last mentioned cream is decidedly beneficial and develops a fine natural complexion. It is said to remove sunburn and prevent the face from shining so that no face powder is needed. The price is 50 cents each, the jars being small.

CONCERNING ANIMALS

A MOST devoted, but non-hysterical, worker in behalf of animals has sent to this department an account of the doings of some boys who attend a school in the Bronx, which shows how urgent is the need of introducing not only humane education in the schools, but some system of ethics which will prevent our youth from developing traits that put them on the plane of the Apache Indian for cruelty. There are several vacant lots in this portion of the Bronx referred to, and in them it is a common occurrence for the boys to stone live kittens to death and to throw them into bonfires. They are also reported as maltreating dogs in many ways and as amusing themselves with pigeons by partially plucking them alive. According to the correspondent the children who thus so pitilessly maltreat defenseless creatures attend the public school at 168th Street and Third Avenue.

POLICE DOGS AID DETECTIVE WORK

Police dogs are in high favor in France, where they render great assistance in rounding up thieves and lodging-house undesirables. Recently the police there decided to raid some slum houses, and 100 lodgers were all carefully inspected while the dogs guarded every possible way of exit, with the result that nearly a third of the vagrants were found to be old offenders and were barred from the city.

VACCINATION AND LOCKJAW OR TETANUS

There is no more alert foe to vaccination than Porter F. Cope, Secretary of the Anti-Vaccination League of Philadelphia, his activities including a considerable amount of newspaper controversy, and but for him the readers of Philadelphia papers would be misinformed in regard to many facts bearing on all the alleged cures which call for the sacrifice of animals. In support of his contention that lockjaw often results from vaccination, in a recent controversy he quotes among others Dr. Joseph MacFarland, late director of the Mulford Labratory (at Glenolden, Pa.), where vaccine virus is one of the products, as saying that as the result of an analytical study of ninety-five cases of tetanus following vaccination an overwhelming proportion occurred after the use of a particular virus. He also states that the tetanus organisms may be present in the virus in small numbers, being derived from manure and hay; that sometimes, through carelessness or accident, the number of bacilli becomes greater than usual, and that greater care should be exercised in the preparation of the vaccine. When doctors are compelled to admit that lockjaw has in certain cases followed vaccination they insist that it was because the wound was not kept clean, but Dr. McFarland, who, by the way, is not an anti-vaccinationist, makes short work of this claim, writing in the Proceedings of the Philadelphia County Medical Society for the year 1902, Vol. 23, pp. 166-178, that care of the wound appears to be without influence upon the development of tetanus, for while many cases have occurred among ignorant and filthy children, in an equally great number of cases not only ordinary but extraordinary care seems to have been exercised.

In this connection it is of interest to note that in the early part of June, when certain companies of the 12th United States Infantry, then on Governor's Island, were ordered to go to the Philippines, the Medical Department decided that all the men should be vaccinated, which was done whether or not the soldiers objected to the process.

MORTALITY STATISTICS

In great Britain, where vital statistics are scientifically collected and tabulated, the publication of a report of this class is an important event, and therefore a blue book just issued by the London Board of Trade, covering English life for a half century (the statistics being brought down to the middle of 1908) is worth consideration. The mortality for all diseases among children under five declined per thousand from 67.8 in 1857 to 40.9 in 1907; and in children from five to ten years from 7.8 in 1857 to 3.4 in 1907. And yet in spite of all the really tremendous reduction in child mortality, and the fact also that the mortality from nearly all of the principal diseases has greatly declined, the deaths from diphtheria have increased. This is a truly surprising result in the face of the doctors' claim that a sure cure has been found, and it is to be hoped that the medical profession will not continue to assume such a fact, but will seek further light. Cancer and pneumonia share with diphtheria the bad distinction of being more prevalent and deadly in 1908 than they were fifty years ago.

MUSKRAT EXTERMINATION

A rather curious community of interest has been developed in regard to the muskrats that have taken possession of an artificial island in Delaware Bay, near Reedy Island, about midway between Salem, N. J., and Delaware City, Del. The artificial island, which is about 3½ miles by 1½ and surrounded by a bulkhead, has been taken possession of by thousands of muskrats which have been undermining the bulkheads, and their depredations have become so menacing that the United States Engineers Department decided that something must be done to get rid of the pests. Their death was also ardently desired for commercial purposes by hunters on both sides of the bay, and as the best way to serve all interests the Government has let the right to hunt and trap muskrats on this island to the highest bidder. The demand for the hide of these animals is very great, the fur being used for collars and cuffs. It is to be hoped that the humane interests will try to influence merciful methods of extermination. There is great need of a campaign all along the line as regards the killing of all fur-bearing animals, and it is to be hoped that so well qualified and energetic a man as Dr. William O. Stillman will take the matter up in the near future.

FASHION DESCRIPTIONS

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LEFT FIGURE.—Callot model, showing a long, supple silk coat in a cool stone color. The turned back flaps which meet on either side under a jet button are faced with taffeta in hortensia blue. The tiny buttons and frogs extending down the sides and along the sleeves are of self-tone braid. Collar and revers of the blue taffeta. This coat was designed to be worn over a hortensia blue voile gown. Hat of soft blue straw with black quills.

RIGHT FIGURE.—Béchoff David model. The coat is of cream white pongee, finished with delft blue linen revers and belt. The collar and tie are of black satin. The gown to accompany this coat is of blue linen in the shade of the revers. Large white straw hat with black and white novelty wings.

MIDDLE PAGE

LEFT FIGURE.—Evening gown of supple satin in cerise, draped up under black satin ties. The corsage is hand embroidered in self-tone silk and crystals with a deep fringe of tiny jet beads. This gown is greatly enhanced by the graceful shoulder wrap of black chiffon cloth, lined with white chiffon and bordered with fine white lace. The muff to match is a featherweight, being made of the black chiffon, shirred on cords, and finished with black satin bows. Hat of black hair straw faced with folded white chiffon and trimmed with a sweep of white ostrich plumes, tinted in tones of cerise at the tips.

SECOND FIGURE.—Gown of fine white net with an overdress of lace. The bottom of the skirt is finished with a lace appliqué and the tunic and deep girdle are hand embroidered in tones of coral and white. Motifs of coral velvet trim on the bretelles, while touches of silver are threaded in the tucker or vestee.

THIRD FIGURE.—Moyenâge robe of silk poplin in heliotrope. It has a deep corselet, laced down the front, to which is attached an overskirt, laid in full gathers. The trimming consists of hand embroidery in tones of mauve, heliotrope and pale yellow. Finely tucked white silk forms the round décolletage border, extending down the front under the silk lacings.

FOURTH FIGURE.—Mousseline de soie gown in mouse color, having a deep overskirt. The piece in back of the bodice is laid in fine pin tucks, crossed by bands of the material, covered with self-tone ribbon velvet and finished by rosettes and ends of the velvet. In front the bodice is draped about in surplice fashion. Short, tight sleeves of princess lace. Heavily raised embroidery on the overskirt; the sleeves and the décolletage border are done in tones of gray and emerald green. Dog collar set with emeralds.

FIFTH FIGURE.—Embroidered robe of white, supple silk with an overdress of green-blue net. The robe proper is embroidered in white with a large water lily motif on the front of the corsage, done in green and white. The net is covered with stars of iridescent green beads. Deep lace frills hang from the elbows. White ostrich tip headdress.

SIXTH FIGURE.—Cachemire de soie gown in pastel green. The bretelles and deep, pointed girdle are covered with a fine rat-tail braiding in self-tone. The pannier effect is seen in the clever arrangement of the skirt with three folds on either side of the front, draped towards the back. Green satin rosette at the left and narrow tucker of cream colored lace. Loose cloak of satin finished crêpe de chine in a deep smoke color, with satin cuffs to match. Pastel green aigrettes and silver gauze ornament in the coiffure.

SEVENTH FIGURE.—Gown of etamine in old ivory over self-tone silk, trimmed with velvet appliqué in self-tone. Yoke of folded chiffon, also in old ivory. The coat is of transparent lace, finished with bands of satin in old ivory, appliquéd with velvet. The sash, which is of old gold satin, is fastened high on the right and drawn down low on the left under a gold buckle, where it hangs through the opening in the lace coat.

EIGHTH FIGURE.—A Spanish effect is given in this gown of supple black satin with its tight fitting tunic of burnt orange marquisette. The tunic, which is slashed open on the sides, is elaborately beaded and embroidered in tones of black and yellow, with a finish at the neck and sleeves of black satin bands.

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34-36-38 and 40 Bust

No. 1491.

No. 1492

No. 1493

No. 1494

No. 1491.—Negligée of white china silk, made with the open sleeves to ensure perfect coolness. Two plaits are laid over either shoulder, giving fullness to the skirt part in front and back. The trimming consists of footing, inserted down the front, about the low neck and in the sleeves. Two large, silk covered buttons fasten in front. This model in its absolute simplicity both of style and material is especially appropriate for a mourning wardrobe. Its great advantage is that it may be laundered as often as desired and thus kept always fresh. It would also be very pretty if made of albatross with lace insertion for trimming. The materials required to make this model in medium size are 7 yards of china silk, 30 inches wide, and 6 yards of footing. This pattern is cut in 4 pieces.

No. 1492.—Simple, washable negligée of white dotted muslin, trimmed with an embroidered and scalloped edging and large pearl buttons. It is laid in fine tucks over the shoulders and in narrow plaits at the waist line, where it is held in with a satin ribbon. Instead of taking the trouble to handwork the scalloped trimming, most persons prefer the ready-made edging, done by machine which is very effective. A touch of color may be introduced by having the edging and the ribbon match in a pale pink, mauve or blue. If a handsomer negligée is preferred, this same model may be made of embroidered batiste with hand-made trimming. The materials required to make this model in medium size are 5½ yards of muslin, 45 inches wide, 5 yards of scalloped edging, and 2¼ yards of ribbon. This pattern comes in 3 pieces.

No. 1495.—Room sack of fine, white dimity, made on unusually graceful lines. It has an Eton jacket effect, plaited over the shoulders and finished with tabs and crochet buttons. From this the dimity hangs in deep plaits, the joining being covered with a folded satin girdle in empire style. A similar plaited piece forms a vestee in front, topped by embroidered batiste. The flat collar and cuffs are formed of the same embroidery. This may also be made of soft silk, accordion plaited, and trimmed with silk embroidery. The materials required to make this model in medium size are 4½ yards of dimity, 30 inches wide, 1¾ yards of embroidered batiste and ½ of a yard of satin, 24 inches wide. This pattern is cut in 9 pieces.

No. 1494.—Room gown of silk crêpe in wistaria. It has a graduated box-plait down the back and four deep tucks at the bottom. Three folds of the material are laid over the shoulders in bertha effect. The décolletage and cap sleeves are bordered by bands of heavy lace and the neck is partly filled in with a tie of wistaria silk ribbon in a deeper tone. The under sleeves are of fine white china silk with tucked cuffs, finished by a lace edging. Buttons and frogs of wistaria silk, in a deep tone to match the ribbon tie, are set obliquely across the front. The materials required to make this model in medium size are 8¾ yards of silk crêpe, 24 inches wide, 2 yards of lace insertion, 1 yard of china silk, 1 yard of narrow lace edging and 1 yard of silk ribbon for the tie. This pattern comes in 12 pieces.

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POULTRY RAISING FOR PROFIT AND PLEASURE

By Ida D. Bennett

Part II.

WHENEVER possible, an open scratching shed, well littered down, should be attached to every hen house. This may be entirely open on the south side, but should be closed on the remaining sides. If necessary to confine the fowls, close the front with chicken netting and provide a drop curtain of muslin, stretched on a light frame to drop down in very stormy weather. Dry leaves make an excellent litter, and their rustle is very attractive to Biddy and will keep her employed for hours at a time. If a scratching shed is not available then the floor of the house must take its place, and this should be kept well littered, especially in winter, and all grain fed thrown in the litter, where the hens will have to scratch for it, as keeping them busy is one of the secrets of a full egg basket.

PARKS AND RUNS

The size of the hen park or runs will, of course, depend upon the size of the house, the flock and the number of varieties kept. It is absolutely necessary that each separate flock should be provided with a separate run and a place for the setting hens—either one section of the house and its adjoining run, or a separate building in an enclosure of its own, must be set aside for the purpose.

But whatever the size of the park, one essential it should possess—it must be chicken tight and high enough to thwart the most ambitious flights of any fowl confined within. Six feet is the lowest it is advisable to use, and where Brown Leghorns are raised this may prove inadequate. All posts and braces should be on the outside, and a board should be placed at the bottom of the fence to make all secure there, or, better still, a cement foundation may be used. It will be a distinct advantage if the runs are so constructed that a portion of each one can be planted to oats or rape, so that an abundance of green food may be provided all summer. Where the park is in sod this is not so necessary, but chickens soon destroy sod, and a well cultivated bit of ground, part of it sown to rape, on which the chickens can be turned an hour at night, is a great advantage. The little chickens can run in the rape almost from the start, but it should have a couple of months' start before the fowls have access to it.

Fresh water should be kept before the fowls all the time, and the drinking vessel should be kept absolutely clean. Where there is a water system of any kind on the place a supply can readily be arranged for. Keep the drinking vessel—preferably of iron for the fowls, plant saucers and small earthen dishes being best for little chicks—in the shade, as the water quickly becomes foul in the sun. It is a good plan to attach the drinking vessels for the large fowls to the side walls, as when they are upon the ground the hens scratch them full of dirt in no time.

EXPENSES OF PLANT AND MAINTENANCE

As to the cost of a poultry plant, no reliable amount could reasonably be stated, as so much will depend upon conditions—the price of lumber and other material in the particular locality and the available buildings and material already on the place. It is usually possible to construct satisfactory quarters for a flock of from twenty-five to fifty, which would be as large a flock as an amateur should undertake, from buildings and old lumber already on the place and a judicious use of tar paper will make even a very rough structure comfortable and profitable.

The only item of expense which can be calculated on with any certainty in advance is that of food, and as that is the principal item and the one that most of all will influence the success of the venture, it should be thoroughly understood at the start. A flock of thirty-five fowls, for instance, will consume about a bushel of grain a week, which at the present high price of grain will cost, for mixed grain, wheat, oats and corn, which latter should be very sparingly fed to any poultry not intended for market, about eighty cents a bushel. So that for this one item one must calculate on a grain bill of not less than fifty dollars a year. In addition there will be needed a considerable quantity of bran, meal, alfalfa meal and the like for the midday meal in winter. During the summer less bran will be needed and alfalfa may be dispensed with, especially if the fowls are on range and have green stuff growing in the park to which they have free access. By running the lawn mower a few moments every day sufficient tender grass will be produced to supply them with green food and all the waste from the kitchen will be useful in helping out the daily menu, and it is just here that the small flock scores over the one of many members, as there is nothing so productive of eggs as table scraps, and the greater amount of these available the more profitable the flock is likely to prove.

Probably one hundred pounds of oyster shells will supply the flock for one year, and in addition to this fifty pounds of crystal grit will be needed. Meat in some form is absolutely necessary during the winter or whenever the fowls are in confinement, and this is one of the most expensive articles of diet if purchased ground, but if one can put in a mill for grinding green bone and can secure bones at the market there will be only the question of labor involved. A tablespoonful of green, meaty, ground bone is sufficient for each fowl each day. This may most profitably be fed in the noon mash, and a good combination is such table scraps as are available, as many tablespoonfuls of meat scrap as there are fowls, a handful of crushed charcoal and sufficient chopped vegetables and bran to bring the whole up to the necessary amount for one full feed. It will be necessary to make provision for winter feeding of vegetables—cabbage, carrots, potatoes, beets and the like—by laying in a plentiful supply in the autumn when they are cheap. These may be fed economically by putting them through a root mill, or they may be fed whole, the cabbage by tying up the heads where the chickens can pick at them at will, and the roots by cutting them in halves and feeding in troughs, but the mill makes them more readily available. Cooked vegetables are excellent, but beats and carrots are slow cookers and the matter of fuel makes an appreciable item in the expense.

To estimate, therefore, roughly, the feed bill for a flock of this size for one year would involve an outlay of between fifty and seventy-five dollars, and it would be folly to undertake the work on less capital. It would be equally foolish to undertake a larger flock at the start, the wise course being to begin with a small number of fowls and study the business carefully in all its details and increase the flock as results and experience will justify.

If the feed bill seems large to the inexperienced it must be remembered that the hen is a machine and grinds out just what is put into her, and if eggs are to be produced, material for their production, over and above that needed for the support of the fowl in a healthy condition and in winter, the necessary warmth produced from food alone must be provided.

STAGING NATURE IN MINIATURE

(Continued from page 10.)

Throughout the series of groups each bird has been mounted from a photograph of a living wild specimen. Securing these pictures has occasioned an inconceivable amount of labor and patience, but it has been necessary so as to attain the high standard set for the work.

The mounting of the birds is a simple mechanical process until its final posing is reached, when a thorough knowledge, not only of technique, but of the bird itself, is required, if the work is to be entirely successful.

POSING

The now dried skin—even of the most delicate plumage—is immersed in clean water until it has become softened. It is then turned with the flesh side out by careful manipulation, when it is scraped to remove all particles of flesh and separate the roots of the feathers. Soap and water may be employed to remove possible traces of blood or dirt—when the skin and feathers are freed from grease by a liberal application of benzine and finally dried with sawdust, cornmeal, or plaster. The use of these dry dusts, of course, depends upon the color of the plumage to be treated.

It is now only necessary to dampen the flesh side of the skin with water containing a small quantity of arsenic—the latter for the purpose of making it proof against the ravages of moths or other insects—when it is perfectly flexible and each feather capable of manipulation at the will of the taxidermist. Sharpened wires are inserted along the bones of the legs from incisions at the bottom of the feet, and to the bony tips of the wings from the inside of the skin.

Sufficient length of wire is retained to pass through and clinch into a hard "body," made by wrapping quantities of soft, damp excelsior with heavy thread or cord. A wire run lengthwise of the "body" and extending a few inches in excess of the length of the bird's neck is wound with tow to represent that member. The skin is then spread out upon its back with neck stretched straight and the incision along the breast distended. Inserting the wire at the opening, the "neck" is carefully worked forward until the sharpened end of the wire reaches the skull, when the latter is punctured and the wire forced through the bone and skin, half-way between the base of the skull and the base of the upper mandible. Still working the skin into position, the "neck" is soon firmly planted in the skull and the skin of the body loosely drawn over the form. The wires of the wings, which have been bound to the bones, are now pushed through the "body" at the point of the bones articulation, where they are firmly clinched. This operation is repeated with the leg wires, except the femurs are removed and the bare wires are used to replace them.

While the bird is now in a very rough and crude form, the posing should begin with the securing of these wires. Both neck and leg wires are bent in the general form they are intended ultimately to assume, and the feathers gradually straightened, particles of excelsior or other matter being removed.

As the feathers of land birds do not cover the entire surface of the body, much of the success of mounting them depends upon getting the feather "tracts" in their exact place, and when this is accomplished the bird is easily posed in any position desired. This, of course, requires considerable skill, and it is usually necessary to employ small quantities of soft filling to build up certain parts upon the same principle that a tailor uses padding.

Constant reference is made to the photograph that is being copied, and finally the mounted bird takes on the form of the pictured specimen and only the final touches are required. The feathers are gone over and repeatedly arranged and rearranged until each lies in its proper place, when they are all lightly bound with wet tissue paper and allowed to dry.

It is, of course, impossible to retain the brilliant colors and form of the head and neck of the wild turkey, and, to retore such parts, a plaster mould is made, in which the few feathers and coarse hairs are imbedded. Without attempting to separate the parts of the mould from the head, they are immersed in boiling water, which quickly releases the roots of the feathers from the flesh, leaving the former exposed upon the inside of the mould.

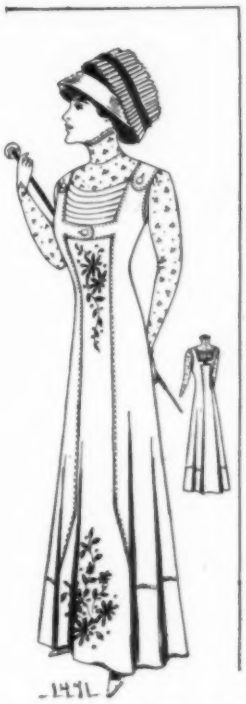
Melted wax is now tinted to the several colors of the head and neck, and each is applied to its respective place in the mould by the use of a soft brush; when the parts of the mould are united and filled.

As the base of the feathers is imbedded in the wax, the removal of the plaster must be accomplished with care. When thoroughly saturated with water, it is chiseled away in small particles by the use of a blunt instrument, and finally the small scales of plaster dissolved from the wax and feathers by a weak solution of hydrochloric acid.

The model of the head and neck is then attached and the feathers drawn and pinned into place, when there remains only the placing of the usual glass eyes and a slight retouching with paint to give it an extremely life-like appearance.

When each accessory has finally been placed, and the birds occupy the positions for which they were designed, the group stands as near a perfect reproduction of the original as a combination of art and nature can make it.

EDITOR'S NOTE.—*The third paper of this series by Mr. Figgins will be published in Vogue to be dated 15 July.*



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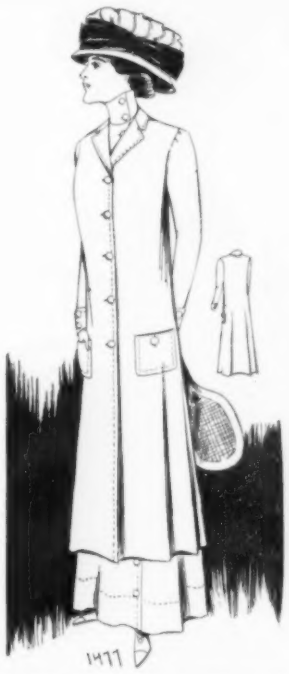

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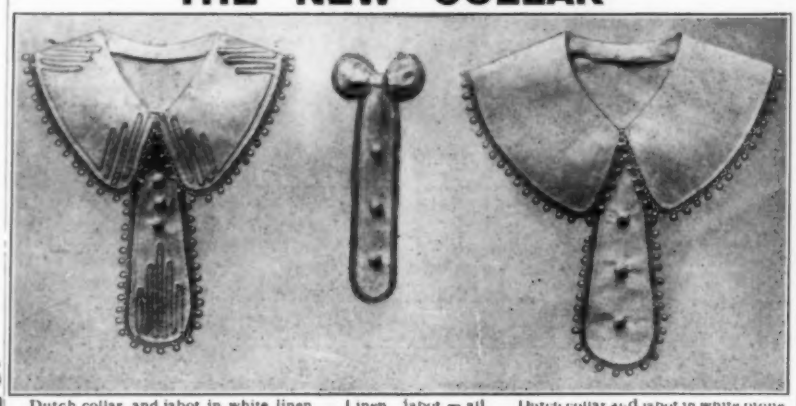

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